UNIVERSITY OF PENNSYLVANIA

ITALY IN THE POST-VICTORIAN NOVEL

HORACE TIPPIN BOILEAU

A THESIS

IN ENGLISH

PRESENTED TO THE FACULTY OF THE GRADUATE SCHOOL IN
PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR
THE DEGREE OF DOCTOR OF PHILOSOPHY

PHILADELPHIA

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To

M. V. B.

FOREWORD

For years it has seemed to me that Italy has not received her proper place in literary histories as affording material for English fiction. During the Victorian age were written a few scattered novels with Italian backgrounds, but toward the close of this period and during the present century has appeared an increasing number of such works, showing greater and greater familiarity with the subject-matter.

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HORACE TIPPIN BOILEAU

University of Pennsylvania, May, 1931.

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INTRODUCTION

Since Italian culture took the place of Roman culture in Italy, after a period of Gothic confusion and rule, that country has had more influence upon England in the fine arts than has any other, with the exception of France. The reasons for this exception are evident: the relative nearness, which was of much more importance in the Middle Ages than it is today; the Norman Conquest, followed by the close relation of England and Normandy for a century and the existence of the Angevin Empire for more than fifty years; and the fact that many of the ideas which came from France were of Italian origin.

The first important literary influence of Italy upon England is to be found in the fourteenth century, with Chaucer the court poet as its chief exponent. The second important Italian influence, and one which was felt throughout the country, appeared when England was entering upon its Renaissance and lasted until the early seventeenth century. This was especially potent in its effects upon the lyric and the drama, but less so upon the novella. The third important Italian influence, and one that in a few restricted fields seems increasing in our own day, began in the early nineteenth century.

In the field of travelogue and description the *Autobiography* of Leigh Hunt deals in part with his trip to Italy during the early seventeen nineties, and, it would seem, gives a very fair picture of the country and its people. One can read between the lines that Hunt was disappointed in the Italians after having idealized them through his studies in Italian literature. He evidently used his time well in traveling and making observations. He tells us, for example, that in Genoa the women are better looking than the men and that in Naples the opposite is true; that in Pisa most of the shopkeepers are Jews, while in Genoa a Jew could not subsist. Again, after giving a long account of a religious procession in Genoa, he sees in it a survival of ancient Paganism without the beauty of the latter. More personal than Hunt's work is *Rambles through Germany and Italy,* by Mary Wollstonecraft Shelley, which, as might be expected, gives com-

paratively little information concerning these countries and their people. More observation is shown in *Pictures from Italy* by Charles Dickens, which appeared in his middle life. *Italian Byways* and *Sketches in Italy and Greece* by John Addington Symonds shows an academic background, together with an unusual enthusiasm. *By the Ionian Sea: Notes on a Ramble in Southern Italy* by George Gissing, written shortly before the author's death, shows an entirely different point of view. Gissing is at times most personal, writing from his own interest in the things he sees. What erudition is displayed is carried lightly, though he gives us to feel that for him Italy is a land still rich in magnificent memories, a country that had been the center of the greatest of all united empires.

In the fields of history, fine arts, and what may be called general literature, there has been much written of Italy during the nineteenth century. In the realm of pure history, we have such names as Gladstone* and Freeman. In that of history colored by Renaissance studies we have Ruskin, Pater, and Symonds. And in writings upon the fine arts we again meet first and foremost Ruskin and Symonds. Among the prose works of a general literary nature, we have Landor's *Pentameron,* consisting of five dialogues between Petrarch and Boccaccio, which shows much of the author's love of Tuscan scenery, life, and art; and another dialogue between Fra Lippo Lippi and Pope Eugenius IV., which is full of humorous satire. Others are *Stories from Italian Poets: with Lives of the Writers* by Leigh Hunt; *Recollections of the Last Days of Shelley and Byron* by Edward Trelawny; *Euphorion* by Violet Paget ("Vernon Lee") ; and *In the Key of Blue and Other Prose Essays, Italian Literature* (in *The Renaissance in Italy*), and *An Introduction to the Study of Dante* by Symonds.

However, Italy and things Italian have appeared much more frequently in poetry than in any other literary form. Early in the nineteenth century Italy became an Arcadia in which Byron and Shelley sojourned, and a treasure-chest from which Leigh

*Two Letters to the Earl of Aberdeen, on the State Prosecutions of the Neapolitan Government.

Hunt and Keats drew some of their inspiration. Their contemporaries, Walter Savage Landor and Samuel Rogers, later wrote poetry in the cause of Italian freedom and union. For some twenty years in the middle of the last century this cause held what would seem today a position of inconceivable importance in the imagination and heart of Europe, and more particularly of England. The Roman Republic of 1849 had created an ideal which dominated a whole generation. Mrs. Browning, in the time of her immense popularity, had made the Italian cause and the Italian ideal familiar to all her countrymen. And that cause and ideal had inspired much of the poetry by which Robert Browning won his way slowly to public appreciation. But no other English poet made so much of the Italian cause as did Swinburne in the first series of *Poems and Ballads, Songs before Sunrise,* and *Songs of Two Nations.* Other poets who have written of Italian freedom are T. E. Brown, Arthur Hugh Clough, Mrs. Hamilton King, and George Meredith.

The Italian qualities in Dante Gabriel Rossetti are more matters of temperament, influence, manner, and even translation, than of subject-matter. However, *A Last Confession, Dante at Verona,* a number of sonnets upon pictures by Italian masters, and *On the Vita Nuova of Dante* are wrought of Italy itself. One would rather expect the other great pre-Raphaelite, William Morris, to employ Italian subject-matter in his poetry; but he turns instead to Classic, Celtic, and Nordic legends. Only here and there do we find his taking a theme from Italy, as in *Praise of my Lady.* A little later in the century Robert Lord Lytton ("Owen Meredith") in *Book I.* of *The Wanderer* gives glimpses of Italy as seen by a cultured traveller and a poet not above fourth rate. The remaining English poet to feature Italy is Stephen Phillips, who comes at the end of the century and whose work belongs to the drama rather than to poetry.

In the nineteenth century the drama in England followed two channels. One of these led to the closet drama, generally poetic, and for the most part indifferent to stage requirements. The other led to the more theatrical drama, with no pretense to literature, but fitted for the stage. Dramas of the first type deal-

ing with Italy were written by Byron, Shelley, Miss Mitford, Proctor, Sir Aubrey de Vere, Richard Hengist Horne, Browning, Tennyson, Swinburne, and Robert Bridges. The best of the plays by these poets is Shelley's *The Cenci,* which in addition to being a poetic masterpiece would probably adapt itself well for the stage. And in almost our own time, Wilde's *A Florentine Tragedy* (completed by T. Sturge Moore); and Stephen Phillips' *Paolo and Francesca* and *Pietro of Siena* contain the elements of both. Among prose plays, one of Pinero's better works, *Iris,* which has its second act in Italy, seems upon the borderland. Of the purely theatrical type none except dramatized novels deal with Italy.

In turning from the above forms of literature to prose fiction one may ask whether, in view of the fact that the Italian novella was the most potent element in its formation, it is significant or merely incidental that English fiction for over three hundred years has had in almost every age a few stories the scenes of which are laid in Italy. In 1588 *Perimedes the Blacksmith,* one of the *Decameron* (*Giorn. II., Nov. II.*), was published by Robert Greene. In 1590 was published the *Arcadia* by Sir Philip Sidney, written under the pastoral influence of Jacopa Sannazaro. Four years later appeared *The Unfortunate Traveller, or the Life of Jack Wilton,* a picaresque story in which the hero enters taverns and palaces, makes acquaintance with people worthy and unworthy, and thus passes in review the Germany and Italy of his day.

In the novel itself, beginning in the eighteenth century, we find Daniel De Foe dealing with Italy as part of the background of *Memoirs of a Cavalier* (1720). Samuel Richardson has no scenes in Italy, but his works contain several Italian characters, whom he seems to have considered outside the human pale, except Clementina in *Sir Charles Grandison.* In Lawrence Sterne's *A Sentimental Journey through France and Italy,* part of the scene is Italian. However, with the coming of the Gothic romances, Italy plays a much larger part. The earliest of these, Horace Walpole's *The Castle of Otranto* (1764), is located in Italy of the thirteenth or fourteenth cen-

tury. Its characters are conventionally medieval, but might belong to any nationality. The greatest of these novelists, Mrs. Ann Radcliffe, laid the scenes of three of her works in Italy, *A Sicilian Romance* (1790), *The Mysteries of Udolpho* (1794), and *The Italian* (1797). Her characters are truly Italian in so far as the English conceived them from the traditional Renaissance Italian. Among the followers of Mrs. Radcliffe was Matthew Gregory Lewis, whose *Ambrosio, or the Monk* (1790), *Tales of Terror* (1799), *Tales of Wonder* (1801), and *Romantic Tales* (1808) have their scenes in Italy. In a quite different strain is William Godwin's *St. Leon: a Tale of the Sixteenth Century* (1799), part of the scene of which is laid in Italy, but in which the Italians are not convincing. His *Mandeville: a Tale of the Time of Cromwell* (1817) has still less to do with Italy.

At its outset, the Victorian Age produced very few novels dealing with Italy, but these greatly increased toward the latter part. However, not many are notable either intrinsically or as interpretations of Italian life. *Rienzi, the Last of the Tribunes* (1835), by Bulwer Lytton, shows its author to be one of the many followers of Scott in the field of the historical novel, but much more accurate than the latter. It deals with Rome of the fourteenth century and centers about the rather contradictory-natured popular leader. George Payne Rainsford James also followed the historical methods of Scott and wrote romances of various countries. In 1857 he published *Leonora d'Orco: or the Times of Caesare Borgia,* a book with no recommending qualities, except that the narrative runs easily. *The Cloister and the Hearth* (1860), another historical novel by Charles Reade, carries the reader to the fifteenth century in Holland, the Rhine Valley, and Italy. In this the story is good and poor by turns, but the descriptions of the Renaissance are remarkable. Three novels of Italy, not historical, by Thomas Adolphus Trollope, brother of the more famous Anthony Trollope, appeared in 1862: *Marietta, Beppo the Conscript,* and *La Beata.* Charles James Lever wrote one novel dealing in part with Italy, *The Daltons: or The Three Roads in Life.* However, it was not

published until 1904. In 1863 appeared the greatest historical novel dealing with Italy, *Romola,* by George Eliot. Her historical background is satisfying, but her characterization for the most part shows a lack of understanding of the Latin temperament, so common among the Teutonic races. For example, she does not seem to realize the hold which the Catholic Church has always had upon Italians, though they may have been comparatively indifferent to their immediate religious duties or to their parish priests. In the following year, George Meredith published *Emilia in England* (afterwards changed to *Sandra Belloni*), which deals with a half-Italian girl in England, who it is discovered has a "voice." In 1867 appeared its successor *Vittoria,* which deals with the same girl, now in Venezia, using her voice in the cause of Italian freedom. Though inferior to *Romola,* the book contains more accurate pictures of Italian life; for Meredith was a cosmopolitan, and his being a Celt perhaps helped him to understand the Latin races better than did the English George Eliot. In 1870 Benjamin Disraeli published *Lothair,* which came of the enthusiasm of the 1860 campaigns. The latest of these Victorian novels of Italy is *The Roman Students; or, On the Wings of the Morning* (1882) by Deborah Alcock.

SOME BELATED VICTORIANS

The first group of novelists to be treated will consist of a few belated Victorians, each of whom is writing according to the traditions, the manner, the spirit, or the point of view of the age of Dickens, Thackeray, Eliot, Meredith, and Hardy. Richard Garnett (1835-1906) may be said to represent the scholarly side of Victorianism, coming as he does of a literary family and being for many years assistant curator of the Library of the British Museum. In 1888 he published *The Twilight of the Gods,* a collection of stories dealing for the most part with the legends of Greece, Rome, and the Orient. These stories contain the note of sadness which is felt by so many scholars and classicists in contemplating the period of transition between Paganism and the early Christian civilization of Europe. According to the *Erroneous Oracle 17* of Plutarch, in the time of Tiberius, one Thamus, pilot of a ship making for Italy, was thrice called by name and bidden to give the news that great Pan was dead. In modern times the first writer to attempt this theme was Heine, who popularized the fruitful legend of the outcast Gods wandering about the world as beggars, minstrels, herdsmen, and courtesans.

The title story opens with Prometheus chained to his lofty precipice, and watching with terror the approach of Jove's eagle. But suddenly the bird plunges down dead and the chains fall from the Titan, who tumbles through the clouds to earth. After recovering consciousness, he is found by a maiden, Elenko, the last of Apollo's priestesses, who is fleeing from a band of early Christians engaged in pillaging the temples of the Gods. When the two, who find that they are in love, are overtaken, they make the sign of the cross, with the result that Prometheus is accepted as a saint and escorted to a shrine, while Elenko acts as his interpreter. But the beauty of the two causes all to fall in love with them. Finally a bishop arranges that they ascend to heaven, and after that the relic business increases. The heaven of the lovers is a sequestered glen in Laconia. Here they live a simple, pastoral life; but their happy

seclusion is broken by the arrival of other outcast gods. Prometheus offers them his simple hospitality, and the nights are spent in sad recollections of former greatness. The Gods at last give up all hope of ever more gaining adherents on earth and resolve to go to Elysium. Only Eros and Pluto remain behind.

In *The City of Philosophers,* Garnett continues in the satiric vein. The Roman Emperor, Gallienus, accedes to the request of his pet philosopher, Plotinus, a neo-Platonist, to found a city which shall be run according to the ideals of Plato. The city is founded, philosophers are invited, and the latter flock there in great numbers. Plotinus soon finds that the project is impossible. Disputes arise between the Stoics and the Epicurians. Concubines, baths, and gladiatorial combats are demanded by the philosophic population. The crisis comes when at a gladiatorial combat a Christian youth refuses to fight, forcing his opponent likewise not to fight. The master of the gladiators now orders into the arena all the philosophers and their women, puts swords into their hands, and commands them to fight. When they discover that the swords are only tinsel they fall upon one another with a will. At this point the master of the gladiators reveals himself as the Emperor. He has the clawing mob of philosophers pushed out into the street, and, turning to the discomfited Plotinus, remarks that the world will thus be destroyed by the Christians.

In *The Demon Pope,* Garnett writes of early Italy without local color or background whatsoever. The Devil tempts a student with rich promises on condition that at a certain time hence the latter shall give him anything he asks for, except his soul. Years later, the student finds himself Pope, and when the Devil again appears and asks for the Papal crown, the former hesitates. He accuses the Devil of wishing to encourage heresy. But this the latter denies, claiming that his idea is to put down heresy, to increase the strictness of life by which the clergy are to live, and to deny access to any learning except the tenets of the Church. The Pope now absolutely refuses, declaring his willingness to give up his soul rather than that such strictness and Christian-like principles become current in the world. But

at last he agrees to allow the Devil twelve hours as Pope. The Demon Pope is then left alone in the Papal study. His thoughts are interrupted by the Cardinals, who burst in upon him, accuse him of sorcery, and confine him in a dungeon. Here he is visited by six cardinals who have noticed his cloven hoof, and offer their candidacy for the position of Pope. When the twelfth hour expires, the Devil returns to his shape and vigor and hurtles through the ceiling. The outcome is that he willingly returns the Papacy to the real Pope. Having found that the Church is already a part of his dominion in its devotion to his cause, he feels that there is nothing to be concerned about.

In *Duke Virgil,* the citizens of Mantua, tired of alternate tyranny and revolution, have been seeking a ruler who would give them a quiet life. Finally, at the suggestion of a young woman, Manto, who loves Virgil's work, the poet is chosen duke and two men are appointed his earthly regents. Neighboring princes, hearing of this grotesque situation and recognizing it as a dangerous precedent, proceed against Mantua and besiege it. Both of the regents separately and secretly go to the tent of Frederick, leader of the host, in order to come to terms with him and betray the city. He has them bound and led up to the walls. The citizens withhold their fire until Manto, seeing with disgust the plans of Frederick, leads an attack and the enemy is driven back. Manto shows the surviving regent a secret passage of escape. He threatens to carry the news to Frederick, who, however, discovers the passage and captures the city. Meanwhile, Manto has stabbed the regent and has hanged herself. Disillusioned, she is comforted in Elysium by Virgil.

The Claw opens upon a summer night in Venice. A tall female figure stands by one of the canals. From time to time men attempt to make assignations with her. At last a young man approaches. The figure unfolds its cloak and reveals a skeleton. The young man, not to be daunted, goes off with the skeleton, which is a magician in disguise. In the latter's pact with the Devil is a clause which makes it imperative to present to the powers of darkness each year a man who, in exchange for wealth and power, is willing to concede his soul to the Devil.

The magician now makes this proposition to the young man, who is almost persuaded. He is even signing his name in his own blood to a document, when twelve o'clock sounds. A rending noise is heard and in the ceiling above their heads appears a great claw. This is followed by the fiend, who carries off the magician and knocks the youth unconscious. The latter is found by members of the Inquisition, put to the test, found guilty, and condemned to the galleys.

Alexander the Ratcatcher is still more definitely of Italy. In 1689 Rome is suffering from a plague of rats, and Pope Alexander has been unable to rid the city of them. He hears of a mysterious individual who is said to have a strange power over rats. When the man, Rattila, is approached, he demands that Alexander meet him in a desert place at midnight. The Pope goes and learns that the other is his predecessor, Alexander VI. who has returned from Hell, where he is a ratcatcher, with his hordes of infernal rats, in order to rehabilitate his memory. He bargains with the Pope and arranges to remove the rats if a mass is sung for the repose of his soul. This is done and the rats vanish in a hole in the earth, which closes after them.

In these Italian stories there is no attempt to catch the spirit of Italy. Many have no local color whatsoever. Garnett is more interested in poking at the shams of mankind than in producing the slightest illusion of reality.

Mrs. Humphry Ward (1851-1920) is upon the whole the most typically Victorian of any of the "Belated Victorians." She is a realist of somewhat the same kind as is George Eliot, who may be regarded as her literary mother. Both as a rule have as a central theme the spiritual salvation or decay of a character. In *Eleanor* (1900) it is Eleanor Burgoyne whose soul, largely through its own struggles, rises to heights of nobility. The story takes place in the nineties and begins after Mrs. Burgoyne, a woman of rare charm and intellectual endowment, comes to Rome for her health. She has had a brief and unhappy married life which has ended with the death of her husband and child, and has for eight years been absorbed in the world of

books. In Rome she is brought into close companionship with her cousin Edward Manisty, with whom she falls in love. He is thoroughly self-centered and egotistical, and indeed seems a little mad, though it is not probable that the author meant his character to be so interpreted. Though himself an agnostic, he believes that religious autocracy, both in the English Church and in the Catholic Church, is an excellent means of preventing revolutions and private crimes. He even goes to the extent of wishing all truth which may clash with religion suppressed, even though high type individuals may be crushed. He disapproves of the Italy of the time and is writing a book in which he states his views. Despite her frail health, Eleanor throws herself body and soul into the endeavor to help him by spending long hours discussing, advising, and copying, and acts as an intellectual stimulus. In the midst of this life Lucy Foster, a young girl from Puritanic New England, comes to stay with the Manistys. A severe criticism of the book at the hands of one of his former teachers causes Manisty to lose interest in it; and this fact, together with his falling in love with Lucy, makes Eleanor realize that he has not a thought for her. She plays upon Lucy's stern sense of right and wrong and persuades her to go to Torre Amiata with her, on the plea of her health and of Manisty's treatment of her; and conceals their whereabouts. But Eleanor's conscience sets to work, and realizing that Manisty and Lucy are in love, she confesses to and asks the advice of an old unfrocked priest in much the way that Hilda, in *The Marble Faun,* enters the confessional in Rome. The priest advises her to make a sacrifice and bring the lovers together, and then the struggle within her begins. When at last Manisty finds the two women in their solitude, Eleanor prevails upon Lucy to overcome her Puritanic scruples and accept him. The invalid's heart and lungs seem to be affected and she survives their marriage but a few months.

Though the reader is prone to admire the novel for the thoughfulness and drab beauty which he finds in it, it is far from a masterpiece. The characters of Eleanor and Lucy are well conceived, well described, and impress one with a sense of

reality. But they are not vivid and do not remain long in the memory. The character of Edward Manisty, however, is scarcely believable, and his marriage to Lucy would seem to bring about an unhappy ending to the story, though it is hardly to be supposed that Mrs. Ward had the latter thought in mind. The style is always good, though never distinguished. Her descriptions of sunsets in the Apennines might seem very remarkable had one not read Ruskin, Hewlett, and others. *Eleanor,* like so many of Mrs. Ward's novels, lacks a sense of speed, and gives the impression that she is at bottom a critic, an essayist, working ably in another medium. And this it is which both gives to her books the charm they have, and denies them the power they need.

But though no incident in the story takes place outside Italy, there is comparatively little Italian atmosphere, except what is constantly present in conversations comparing the country and its people before and after 1870. The greater part of the action might well have been laid in England or in any Continental country where English and American tourists sojourn. The servants are named Alfredo and Maria, instead of Thomas and Jane, or Pierre and Arlette. And the mountains might as well be called the Pyrenees or the Alps as the Apennines. The celebration of an anniversary of Pius XIII., which so overcomes Lucy, gives a touch of pagentry which could be found in no other country, but this is Roman rather than national, Catholic rather than Italian. The most subtle touch of Italy, as well as a comparison between the Italian and the Anglo-Saxon, to be found in the book is brought out by some of the conversation of the Contessa Guerini. The latter declares that she and her family are religious, but that they place patriotism above the Church, and believe as much of what their priests tell them as is in accordance with their reason. She adds, however, that "unlike you English I cannot bear a priest who has ceased to believe even a part of our theology."

Almost as typically Victorian as Mrs. Ward is William Frend De Morgan (1839-1917), the contemporary of the pre-Raphaelites and the last figure of importance to be refused his degree at

Oxford because of his non-conformity. His novels deal with Victorian London, but in the first, *Joseph Vance* (1906), quite an important episode is concerned with Italy. In the latter part of the story, after Joseph's wife, Janey, has been drowned, "Beppino" goes to Italy and marries, under the name of Joseph Vance, a Tuscan girl, by whom he has a son. The change of name is suggested to him by the fact that he is using Joseph's trunk, and he then conceives the idea of calling his child Cristoforo after the other's father. After "Beppino's" sudden death, following closely upon his marriage to an English girl, Joseph finds out what has happened by letters which he receives. He goes to Italy and legally adopts the child. Soon after, Lossie, "Beppino's" sister, hears of the matter but does not know the truth, and Joseph, in order that she shall not learn of "Beppino's" character, is voluntarily estranged from her for fifteen years. Though Joseph's sojourns in Italy are few, the reader receives enough impressions of the peasantry to realize that the author, who had indeed travelled much, might have written a more than fair realistic novel of Italy. Joseph's conversations with the mother of Annunciatina show very well the combination of honor and sentiment upon the one hand and of acquisitiveness upon the other.

The most important among the belated Victorians who dealt with Italy in fiction is George Robert Gissing (1857-1903), though his one book in question, *Veranilda* (1904), is late Roman rather than Italian times. The period is one of division between Roman and Goth. Rome is in the leading-strings of Byzantium, and the long suffering Italians are turning in despair, not to the Roman eagles for help, not to the victorious Belisarius, but, by the irony of fate, to the rising star of Totila, the newest Gothic conquerer. They had been at peace under Theodoric—peace they might resume perhaps under Totila. At least the author has actuated his chief character with this desire, and has founded on it the political intrigue of the story, which is set in the reign of Justinian, when the Christian Church is split by Arian heresy. Nothing remains of the old Rome except the buildings, most of which are tenanted now only by

bats and owls. A few names of the great Roman families survive.

The hero of the story is Basil, an aristocratic Roman, who becomes co-heir with his two kinsmen, Aurelia and Decius, to an estate. This incident brings him under the covetous eyes of the throne and of the Church, both of which have hopes of obtaining some tribute. During the settlement of the estate, Basil falls in love with Aurelia's companion, Veranilda, a Gothic maiden. But she, along with Aurelia, is spirited away by Deacon Leander and placed in a nunnery. This churchman plans to revenge himself upon Basil and to propitiate Totila by sending him the Gothic girl as a present. Unable to find Veranilda, Basil confides in his friend Marcian, who is acting as a spy for both the Greeks and the Goths. Marcian advises him to go from Rome and leave the affair in his hands. Basil intends to take the other's advice and promises to join the invading forces. Marcian carries on the search for Veranilda and finally, by intriguing with the churchmen, he succeeds in locating her and in being commissioned to accompany her to Totila. They start out together, but on the way he falls in love with her and carries her to his own villa. There he convinces her that Basil has forsaken her, and is prepared to force himself upon her. Basil, however, who has heard of the plot, arrives at the villa and kills Marcian. The former refuses to have anything to do with Veranilda, believing her to have been the latter's mistress. He rides away but is soon stricken with plague, and is housed and nursed by the Benedictines. When he is well he joins the army of Totila and helps in the invasion of Rome. Basil is reconciled with Veranilda, but the reader has the feeling that had the book been entirely finished, a sinister influence might have separated the lovers.

The characterization, however, is much more important than the plot. There are several vivid and seemingly faithful portraits. The lovers are drawn with the utmost loveliness, and yet Basil is shown to be one with life and the pains of living. Veranilda herself is a figure of exquisite but almost too vague beauty. She is as tender as Viola and as much apart from life as Cordelia. But it is in the characters of Aurelia, Marcian, and

Heliodora that the greatest artistry is shown. Aurelia is a haughty Roman whose religion is a thing closely linked with worldly matters. She might be called a sort of Roman Cassandra. Marcian is one in whom an inward battle is raging between patriotism and personal gain. There is something noble about him, and in his darkest moments he comes to the reader as one who is much to be pitied. Heliodora is pictured as a bright wanton who adds color to the story.

Even of more importance than characterization, however, is the reconstruction of the proper atmosphere. The novel is classic rather than romantic in treatment, and properly so; for in that way it captures the serenity which is necessary to present to the reader a period not to be grasped through emotional intensity and violence of action. One is apt to look upon the style at times as a bit over grand, but even such moments are placed close to true grandeur by the author's loftiness of manner. He is able to give us pictures of the times, which impress us as lively ones and which are yet raised to a poetic interpretation at almost all points. The triumph of the artist here lies in the fact that all this is done with no sense of remoteness. One does not look upon this novel as an ancient piece of art, preserved in monasteries through the ravages of time. So clearly does Gissing recall and reconstruct an age which has passed, that one seems to be looking not at yesterday through the glasses of today, but through the timeless glasses of the artist which can make that yesterday and us one.

In recapitulating, it may be said of these "Belated Victorians" that only one of their number has written a novel of Italy per se; but that all, writing largely in the spirit of the age just passed, have carried its atmosphere with them. Excepting the scholarly Richard Garnett, they have little if any humor. To be sure, the early Victorians made quite a feature of their humor; but with the figure who dominated fiction during the latter part of that age, humor had shrunken considerably before the advance of duty, class loyalty, and the like. And, when all is considered, it is this figure, George Eliot, whose ghost is still indirectly the most potent force in English fiction.

THE THEATRICAL NOVEL OF ITALY AND THE CHURCH

Beginning about the time in which we might say that the Victorian spirit in English literature was giving way to that of the nineties, and reaching into the twentieth century; there is a group of writers, three of whom deal with Italy, whose works may be characterized as not merely theatrical, but feverishly propagandist in their attack upon what they consider abuses. In the case of Marie Corelli (1864-1924), Ethel Lilian Voynich (1864-), and Sir Hall Caine (1853-), this fury is levelled largely upon the Catholic Church in various ways.

Vendetta (1886), the first novel of Marie Corelli to deal with Italy, is free of religious and political criticism; but true to its title, it is from beginning to end a story of revenge. The incidents occur in Naples during the cholera epidemic of 1884. The protagonist, Count Fabio Romani, into whose mouth the story is put, is a young man without the vices of his fellow Neapolitans, and in fact without vices in general. He is devoted to his young wife, Nina, and is noted for his kindness to all about him. He is a patron of the arts and his greatest pleasure is reading ancient philosophy in its original languages. When in the town of Naples he is stricken with the plague, and, after being unconscious several hours, he is thought to be dead and is buried in the old family vault. Regaining consciousness, he manages to kick himself free of the poorly-constructed emergency coffin, and discovers a larger one containing great wealth in money and jewelry. He also discovers the way the thieves entered with their booty. Thus he escapes, carrying an immense number of banknotes with him. Upon the following evening as he enters his grounds he sees his wife in the embraces of Guido Ferrari, hitherto his dearest friend, and learns by their conversation that they have been lovers since soon after his marriage. He determines to take no common form of revenge, such as would bring his house into disrepute. He remains in retirement in Sicily for several weeks. He returns to

Naples, disguised as an elderly man, the Count Cesare Oliva, pretending to be fabulously rich. His hair has turned white after his night in the tomb and a pair of dark glasses conceal his eyes. He meets Ferrari and the Countess Romani, who in the former's absence makes love to the supposed count, and the two become engaged. When Fabio announces his engagement, Ferrari insults him and is killed by him in a duel. But before Ferrari dies, Fabio lets him know his identity. During the ball on the night of the wedding Fabio takes Nina, as he had promised, to see the great number of jewels which are to be hers. He conducts her to the Romani tomb and discovers himself to her, while showing the jewelry. He is about to leave her there when a raging windstorm causes a large stone from the ceiling to fall upon and kill her. He then goes to South America and begins a new life of toil.

The story seems to have as its chief theme the great number of women, married and unmarried, who are the ruin of men in various ways. This idea is not merely dwelt upon in the case of Fabio and Nina, but it forms the background of the thought and conversation of the book. Over and over do we hear of men who have been broken-hearted, who have been delivered into the hands of their enemies, or who have been made murderers through women's treachery, from the nobility down to rag pickers. The minor theme is that of revenge, a revenge compared with which that in *Wuthering Heights* seems childish. The author has employed the facts in the past so as to obtain the sympathy of the reader for the protagonist, by showing his original nature, by contrasting it with that of Nina, and by establishing the horror of infidelity of women in the abstract.

Marie Corelli shows much more knowledge of Italy and Italians than do the greater part of English authors who write of Italy. Throughout the book she shows an acquaintance with the dialectical differences between Neopolitan and literary Italian. Her descriptions of the Neapolitans during the plague are excellent, as are indeed her observations upon the shops on Christmas Eve. She pictures them as having the windows filled with flowers, decorations, and candy; and compares them with

shop windows in London containing "dead carcasses of animals newly slaughtered in whose mouths are thrust bunches of prickly holly, at which agreeable spectacle the passers-by gape with gluttonous approval."

Her manner at times resembles that of Thackeray in its retrospective quality, as in the following:

"Answer me, ye long suffering spouses of 'society women,' how much would you give to win back your freedom and self-respect? to be able to hold your head up unabashed before your own servants? to feel that you can actually give an order without its being instantly countermanded? Ah, my poor friends! millions will not purchase you such joy; as long as your fascinating fair ones are like Caesar's wife, 'above suspicion' (and they are generally prudent managers), so long must you dance in their chains like the good-natured clumsy bears that you are, only giving vent to a growl now and then, a growl that at best only excites ridicule."

In this book Marie Corelli shows a preference for the Latin races over the Anglo-Saxons as may be seen in a passage resembling very much one in Marion Crawford's *Dr. Claudius.* She also intimates that the English women are just as deceitful as those of Italy, who are not such hypocrites. And she shows her preference for the Italians in such a matter as marriage customs.

"Our marriage customs are not as coarse as those of some countries; a bridegroom in Italy thinks it scarcely decent to persecute his bride with either his presence or his caresses as soon as the Church has made her his."

In *The Master-Christian* (1900), Marie Corelli reaches the height of the theatrical, the colorful, and the didactic in novels. It is a violent attack upon the Catholic Church as opposed to the simple teachings of the Man of Sorrows. The book is reminiscent of the early Victorian novel in that it contains several plots which are brought together in a Dickens-like manner at the conclusion. There is the story of the Cardinal-Archbishop, Felix Bonpré, who believes that the Church is a mockery of the life and acts of Christ, and who because of his views is

about to be excommunicated when he dies amid a miracle. There is the story of his niece, Angela Sovrani, an artist; and her love affair with Florian Varillo, also an artist, who stabs her because he is jealous of her art. There is the story of the worldly Abbé Vergniaud, whose illegitimate son turns out to be "Gys Grandit," an inflammable socialist, who we understand finally marries Angela. There is the story of the Marquis Guy Beausire de Fontenelle, seducer of women, who tries his machinations unsuccessfully upon Comtesse Sylvie Hermenstein, and is killed in a duel with his half-brother; while Sylvie marries Aubrey Leigh, the English socialist-reformer. There is the story of Monsignore Gherardi, the villain, who is the secret advisor of the Pope and who plots against Cardinal Bonpré, the Abbé, Angela, and Comtesse Sylvie. And finally there is the story of Manuel, the boy whom the Cardinal finds and takes under his protection, who performs miracles, and who seems to become Christ and to disappear beside a cross in the great temple erected in England by Aubrey Leigh. The story opens in Rouen, with the old Cardinal upon his way to Rome, in company with Angela and Manuel. It then shifts to Paris, where the Abbé, his son, the Marquis de Fontenelle, and the Comtesse Sylvie appear. The larger part of the action, however, takes place in Rome, and the end moves swiftly to England.

The anti-Church propaganda not only takes the form of exposition of the iniquities that are made possible and practiced by the Church: but of arguments between the Cardinal, Aubrey Leigh, or "Gys Grandit" on the one hand; and Monsignore Moretti or Monsignore Gherardi on the other. These futile discussions cover in many cases a dozen or more pages, and the radicals, who are all Christians in the simplest and most primitive sense, sometimes resort to the catalogue method employed in *The Cloister and the Hearth* to enumerate Pagan features in the Church. When any of them denounces the system that he so hates, his Greek profile becomes at once striking against some suitable background or perhaps it is lighted up by a ray from the setting sun. But in addition to this religious propa-

ganda, there are other abuses, at which the author levels her pen, such as the toleration in the world for the professional rake, a double standard of morality, and the idea that women should not have careers. Throughout *Vendetta,* as well as the greater part of *The Master Christian,* Marie Corelli writes as a Latin with some remote English background, but toward the end of the latter book, her Scotch side represented by her mother becomes evident when through the mouth of Aubrey Leigh she inveighs against the Catholic Church's trying to win back the English, lost since the Reformation of the sixteenth century, and declares that this noble breed would take to arms were such a thing in sight.

The Gadfly (1897), by Ethel Lilian Voynich (1864-), anticipates by three years *The Master Christian* and by four years Sir Hall Caine's *The Eternal City,* both of which it resembles in so many ways that it may well have been a suggestion to the two other writers. Each has a leading male character of English background, each a male character who is the son of a priest, and each a heroine who is not wholly Italian. Moreover in each book the leading characters are political and religious reformers. The story covers the period between 1833 and 1846. Arthur Burton, an Englishman bred in Italy, is studying at the Catholic Seminary at Pisa, where the director, Padre Montanelli, a man of Christ-like character, is his devoted friend. Arthur is of an idealistic, studious type, inspired with a passion to free Italy. He is betrayed to the Austrian police by his confessor, Padre Cardi, and is sent to prison along with his fellow liberals, who, through the irony of fate, regard him as a traitor. Upon being released, he meets Gemma Warren, a young English girl, whom he loves, and who taunts him with his treachery. Upon the same night, Julia Burton, his uncle's wife, who hates him, reveals to him the secret of his birth—that his father is Padre Montanelli, who for his sin has done years of penance. In despair he flees to South America, only to emerge thirteen years later under the name of Felice Rivarez, as a member of a Florentine revolutionist club. He writes its pamphlets, and his stinging wit, much of which is aimed at the good Monta-

nelli, now a bishop, causes him to be known as "the Gadfly." Gemma, now the widow of an Italian patriot whom she had married because she had thought that Arthur had betrayed him, detests Arthur at first, being unaware of his identity, but soon begins to love him. The two engage in a dangerous uprising in the Apennines and he is taken prisoner. However, the cruelty in the Austrian prison fails to break the spirit of the Gadfly. His father, now a cardinal, intercedes with the governor for his son's life, but the young man refuses any intercession unless his father give up his allegiance to the Church and renounce Christianity. This the Cardinal cannot do, and after his son has been shot he becomes insane. In a terrible, yet wonderful scene, while he is at the altar, the mingling of his chaotic emotions with the religious ecstasy attendant upon the mass culminates in an outburst in which he glorifies his son and denounces the people, comparing Arthur to Christ and those he addresses to the world at large for which the latter suffered and died.

Upon the whole the book is effective. It gives a good picture of the unsettled condition of Italy before the middle of the nineteenth century as well as a more universal picture of members of a revolutionary movement. The contrast between Arthur's direct methods and the cautious, philosophic, revolutionary theories of his group is well depicted. The author does not bring the story into any of the well-known parts of Italian cities, and thus avoids the necessity of describing them. The characters seem more like real Italians than do those of *The Master Christian* or *The Eternal City.* This is true not only of the leading figures but of the minor ones as well, as for example, Cesare Martini, who somewhat suggests Bruno in *The Eternal City.* He is in love with Gemma, but is willing to sacrifice himself to save Arthur's life. Ziti Reni, an Italian Gypsy, an actress and Arthur's one-time mistress, is also well drawn.

The Eternal City (1901) was written by Sir Hall Caine just about the time that he had begun his literary decline. As Bullock's *The Red Leaguers* treats Ireland, the former book deals with the future of Italy, when in the reign of Pope Pius X. the country is moving toward a dictatorship in the person of Baron

Bonelli. Coincident with this movement is another movement toward a very liberal government led by David Rossi, who in the end turns out to be the son of the Pope, born in wedlock when the latter was a young man. The story opens in England with David being rescued at the age of twelve from a brutal Italian padrone by an exiled Italian noble, then practicing medicine as Dr. Roselli and helping refugees. The scene shifts to Rome, seventeen years after the death of the physician. David Rossi appears preaching the brotherhood of mankind and a political system built upon the Lord's Prayer. Being a deputy, he may not be arrested, but the Premier begins to lay plans to get him out of the way. In one of his speeches David has made an insulting remark concerning Donna Roma Vollona, ward of the Premier, and, in the eyes of many, his mistress. She determines to be revenged upon David and goes to his home. The two soon realize that they are foster brother and sister, and fall in love with each other. They marry before David goes to England, and soon the Pope influences her to save her husband's life by denouncing him as David Leone (his correct name), upon the word of the Premier that the King will pardon him and will banish him from the country. This she does, and David is arrested when returning to Italy. The Premier, however, has been made dictator for six months, and he now shows a disposition to break his promise. Roma is about to shoot him, when David, who has escaped from his guards, rushes upon him and does so himself. The story ends with David being made premier, the government becoming democratic, and the Pope giving up his temporal claims.

The word which best describes the book, as it does those of Marie Corelli and Mrs. Voynich, is "theatrical"; and, as a matter of fact, it has been played upon the stage and has even found its way upon the screen. Scene after scene the reader feels would be suitable for a "curtain," such as the one in which, after telling Roma the fate of her father and allowing her to hear his voice upon a phonograph, David stands leaning against the mantle, and she reluctantly leaves his room. Indeed, it gives the impression of having been written in order to be dramatized.

Practically all the events of the story occur in Rome and there are here and there some very good descriptions of the place and the people. The love of pageantry, the home-life of the humble, the attitude of most toward the vatican, the psychology of the old Garabaldians, the opening of Parliament, the geography of parts of the city—all are well described. Other features, however, such as the group of sycophants who pay court to Donna Roma in order to intercede with her for favors from the Baron, and who turn from her as soon as she has publically insulted the latter, might be true of any people, and suggest Thackeray. There are some striking characters, such as David, Roma, and Baron Bonelli, who might be found in any country; but there are others, such as Bruno Rocco, who could be no other than Italians.

The Woman Thou Gavest Me appeared in 1913, when Sir Hall Caine's genius was still more upon the decline, or perhaps when he was more definitely following public taste. The story has little to do with Italy, and that little is confined to a convent school into which no Italian life could find its way. It is rather a story of Ireland and London, and even the pictures of these two places are quite meagre. The novel opens and closes at Ellan in western Ireland. Daniel O'Neill, a peasant of the town who has made a fortune in America and has returned in middle-life to establish a county family, is a combination of the type of powerful and bullying Irishman, such as we find in Maria Edgeworth's *Castle Rackrent* and Bullock's *Master John,* with added brutality. He marries a sweet but ill woman, who offends him by bearing a daughter after he has made up his mind to have a son, so that the latter may by law inherit a title. At the age of eight little Mary is sent to a convent school in Rome where she is very happy. She has about made up her mind to enter a convent rather than return home, as her mother has died; when her father removes her and arranges with the Church that she marry Lord Raa, her cousin and a Protestant, and the man who has inherited the estate which would have been hers had she been a boy. Martin Conrad, her girlhood playmate, about to sail upon a voyage to

reach the South Pole, writes to her parish priest, Father Dan, the bishop, and her father, of the terrible life led by Lord Raa. O'Neill ignores it, and the bishop contradicts it and forbids the parish priest to make further inquiries.

Thus is Mary O'Neill, at nineteen, with no knowledge of the world, married to a roué of the worst kind. After the ceremony she finds letters incriminating him with another woman and refuses to live with him as his wife, but goes away upon a so-called honeymoon in his company. While in the East, she meets Alma Lier, who had been dismissed from the school in Rome, to whom Lord Raa takes a violent liking. For the remainder of the trip, this well-mated pair are constantly together, and Mary sees numerous instances of infidelity on the part of her husband. Finally she insists upon returning to Ireland. Lord Raa brings all his gay friends with him, and Mary is at a loss what to do. She appeals in vain to Father Dan, the bishop, her father's attorney, and at last her father, who is ill; but none can or will help her. She is visited by Martin Conrad and when he is about to go upon another voyage, she gives herself to him. Finding that she is about to become a mother, she escapes by night and goes to London. Here she bears her child and goes through the greatest hardships. Having heard that Martin's ship is lost, she dresses in her best clothes and goes upon the street in order to support her child, but the first man she notices is Martin himself. The latter sends her and their infant daughter to his mother, and soon they hear that Lord Raa has obtained a divorce and has married Alma. Martin expects to marry Mary, though all the forces of the Church try to bring pressure upon her. However, the matter is settled by her death from tuberculosis.

The only bit of Italian life described appears when Mary is on her way home from the East and stops in Rome. There she meets some society women who frankly confess having lovers, saying that, being Catholics and therefore unable to be divorced, they have no other redress when they find their husbands unfaithful. In fact the great purpose of the book seems to be to point out in the usual forceful manner of the author,

who seems sincere as a disciple of righteousness, the evils attendant upon marriage in the Catholic Church. He does not assail the Church as a whole or its purpose in trying to keep marriage a holy thing, but rather the terrible evils which may befall young women dependent upon brutal parents aided by unscrupulous prelates. In his attack upon marriage as a sacrament, he points out how much better and indeed holier is the love which may spring up spontaneously between a man and a woman, than a ceremony into which one at least may be terrorized into taking part. His indignation at the plight of Mary is much more terrible than is Hardy's at the tribulations of poor Tess, though the preachment is less effective through the general inartistic qualities of the story and the cheapness of the author's means of letting the reader know what is happening at the same time to characters in different parts of the world.

All three writers of this group are highly theatrical, writing as it would seem at fever heat, employing every rhetorical and other device to capture the reader's emotions rather than occupy his mind; though of Marie Corelli it must be said that she has taken a good propagandist's care in gathering her ammunition in the shape of enunciations ex-cathedra by more than one Pope, cases of corruption among officials of the Church, and the like, which she places in foot-notes.

MAURICE HEWLETT AND THE ROMANCE OF THE RENAISSANCE

Maurice Hewlett (1861-1923) began his literary career by writing of Italy and continued doing so at intervals for a decade. And although he has treated the Greek myth, the Nordic myth, Medieval France and England, and England of Elizabethan and of recent times; it is Italy of which he has written most consistently and with greatest apparent ease. But throughout his Italian works, it is northern Italy, particularly Tuscany, with which he deals, and in every case but one the time is that of the Renaissance.

In his first work, *Earthwork out of Tuscany* (1895), he approaches his subject from the point of view of a modern traveller, but it is the Tuscany of the Renaissance that he sees in whatsoever his eyes fall upon, be it the natural scenery, in which he glimpses the background of Renaissance art; the art itself, which for him is in the main that of Botticelli; the cities; the churches; the people; the religion, through which he constantly sees ancient Paganism shining. The key-note to his writings with Italian settings is to be found in the following from the Proem:

". . . Has any city, save, perhaps, Cairo, been so written about as Florence? . . . Florence has often been sketched before—putting Browning aside with his astounding fresco-music — by Ruskin and George Eliot and Mr. Henry James, to name only masters. But that is no reason why I should not try my prentice hand. Florence alters not at all. Men do. My picture, poor as you like, shall be my own. It is not their Florence or yours,—and, remember I would strike at Tuscany through Florence, and throughout Tuscany keep my eye in her beam,—but my own mellow kingcup of a town, the glowing heart of the whole Arno basin, whose suave and weather-warmed grace I shall try to catch and distill . . ."

In the light of the above quotation it is not surprising to find in this work three narratives, two of which might well be called short stories. The first of these, *Quattrocentisteria,* tells

how Botticelli, a poor young painter, is awakened to love by Simonetta Vespucci, a beautiful Genoese girl, who is stirred to pose in the nude for him through hearing a poet speak of the Pagan spirit in Greek Art. With very little actual justification for the facts in the story, but with the prerogative of a writer of romance, Hewlett has brought these two historical characters together. When Botticelli begins sketching Simonetta, the artist in him seems to make him brutal and avaricious in the way in which he goes about his work. Knowing that he has loved her, tears come to her eyes, and when he observes these she haughtily orders him from her house. But she has made a deep impression upon him and after her death, which soon follows, and his viewing her in the coffin, her memory becomes a lasting inspiration.

"As he had seen her, so he painted. As at the beginning of life in a cold world, passively meeting the long trouble of it, he painted her in a rapt Presence floating evenly to our earth. A grey, translucent sea laps silently upon a little creek, and in the hush of a still dawn the myrtles and sedges on the water's brim are quiet. It is a dream in half tones that he gives us, grey and green and steely blue; and just that, and some homely magic of his own, hint the commerce of another world with man's discarded domain . . ."

Then follows a passage of the rarest beauty, highly suggestive of Ruskin in *Mornings in Florence:*

". . . Men and women are asleep, and as in an early walk you may startle the hares at their play, or see the creatures of the darkness —owls and night-hawks and heavy moths—flit with fantastic purpose over the familiar scene, so here it comes upon you suddenly that you have surprised Nature's self at her mysteries; you are let into the secret; you have caught the spirit of the April woodland as she glides over the pasture to the copse. And that indeed was Sandro's fortune. He caught her in just such a propitious hour. He saw the sweet wild thing, pure and undefiled by touch of earth; caught in her that pregnant pause of time ere she had lighted . . ."

The other short story, *The Soul of a City,* deals with revenge among the lower classes in Siena. Maso Cecci hates Marco Zoppa for having undersold him. At a horse-race in Siena,

Marco tells him before a crowd that his daughter is with Carlo Formaggia, a young scoundrel, and Maso leaves in anger. At dusk he enters the home of Marco to murder him, but finds him with his throat cut, presumably by Carlo. The story lacks the usual beauty of Hewlett's narratives, but gives one the feeling of impending doom, somewhat as is to be found in *Cavalleria Rusticana,* and is suggestive of what Hewlett says elsewhere of Siena:

"There is nothing frank and open about it; none of your robust, red-lunged, open-air Paganism."

The story belongs to a minor note in the work of the author and is itself more suggestive of the modern Italian short story than of anything else that he has written.

The third narrative, which can hardly be called a short story, is *A Sacrifice at Prato.* It is written from the point of view of a Pagan of old who is transported to Renaissance Prato. Here he finds Catholicism with Christ and the Virgin the outstanding figures, and assumes that they are Dionysus the Redeemer and Venus Genetrix. He observes the religious ceremonies and likens them to the worship of gods and goddesses according to Greek myth. He is glad to get out of the church "into the level light of the day's beam," and in a tavern doorway to ask a native concerning the rites which he has witnessed. In referring to the churches he says:

"Then I begged him to tell me why these mournful images were scattered over his godly earth, these maimed gods, this blood and weeping; but I may not set down all that he told me, seeing that much of it was dark, and much, as I thought, not pertinent to the issue . . ."

Earthwork out of Tuscany is most significant among the works of Hewlett. It is eloquent of Italy, and peculiarly of Tuscany, as seen through the eyes of romance. It contains in embryo almost all the elements which comprise his later Italian writings. And it shows the author concerned at first with Italian life, history, myth, scenery, and art; and later finding himself impelled, so to speak, to employ all of these in narrative.

Hewlett's second work upon Italy, *A Masque of Dead Florentines* (1895) finds the author in much the same attitude of mind as in *Earthwork out of Tuscany,* that of a Renaissance Italian, with quite a dash of Greek Paganism. The *Masque* shows considerable knowledge of his subject-matter, and conjures with the word "death," treating it as the conqueror of a pageant of illustrious Florentines. Each figure speaks in a quatrain condensed with meaning. Dante says:

> "The first to speak in Florence, Florence spurn'd
> My song and service. From home to outland turn'd,
> I sensed God's secrets, eating salted bread.
> God woke my love by death; they crown'd me dead."

Petrarch in turn says:

> "My voice was as the swan's that dirgeth death;
> My joys were frail things, lighter than a breath.
> But, like the night, I froze them to a brede—
> They wove me crowns thereof, and wrapt me dead."

And so Boccaccio:

> "Heavy the blossoms, sultry sweet the wine,
> And all the air gold-dusted with sunshine.
> I found a girl's warm bosom for my head
> And—God was good! I loved till I was dead."

Each of the quatrains ends in either "dead" or "death," and thus is built up the feeling of what a recent poet has termed "a chilling gloom."

Had Hewlett written more of this sort of thing, he might well have found a place among the authors of so-called critical or memorial verse. The thought of death is of the Middle Ages and of the Renaissance, as may be noted in the many morality plays in which "death" is a leading character, and in 1512 in the *Pageant of Death* at Florence.

Songs and Meditations is more Greek than the *Masque.* Like much of the poetry of Swinburne, of which it shows considerable influence, it is abandonly Pagan but is pre-Raphaelite in diction:

"Woman that liveth to love, to trust, and to cling,
Being forsworn,
Choketh the tears as they start,
Masketh the glint of her passion, traileth her wing
As a bird, grieveth apart
Tearless, voiceless, forlorn,
Ripple of laughing and speech hath she to love; but to mourn,
Tempest of sighs, and labouring bosom, and shorn
Hair, and dead heart."

It would be convenient and a seemingly happy thought to conceive of the *Little Novels of Italy* (1899) as being a modern representation of a Renaissance Italian form, the novella, written as a result of the author's having made northern Italy his own. But on the contrary it is much more likely that such material as Hewlett obtained from various sources plus that contributed by his imagination were just sufficient to occupy a quarter or a fifth of a volume. Moreover each of these *Little Novels* is a novelette, not a novella. The latter resembles the synopsis of a novel and stresses narrative, with here and there a revelation of character by situation rather than by dialogue. In addition the novella is usually much shorter than the novelette, which in modern fiction is what its name implies. It is in length a short novel, its material being insufficient for a full novel, either in length or in breadth, so to speak.

The most beautiful of these novelettes is *Madonna of the Peach-Tree,* the scene of which is laid in and about Verona. Giovanna Scarpa, the young wife of an old man, gives birth to a child while her husband is away. She is driven from the town and stoned, and at night, carrying the babe in her arms, walks into a group of shepherd boys, who, taken by surprise, hail her as "Madonna." She turns and takes a peach from a tree and eats it, and the stone is taken into a church by a bishop who hears of the miracle. The same night she warns Can Grande not to attempt to seduce a burgher's wife. He does not heed her warning and is assassinated. When Giovanna's husband returns he is pleased with mother and child, and the legend continues to grow until it becomes part of the traditions of the city.

Ippolita in the Hills, the scene of which is laid in Padua, is a much more extravagant story, dealing as it does with a beautiful peasant girl who is taken from her home to be the Queen of the College of the Muses, and who prefers to live and work with shepherd boys, finally marrying the one who had knocked her down when she had been disguised as a boy. The story suggests *The Forest Lovers* in plot.

The Duchess of Nona concerns a beautiful English girl, Molly Lovel, who marries Amilcare Passavente, a merchant from Leghorn. He uses her to attract men and so to enhance his interests, thereby becoming Duke of Nona. Finally he commands her to give poison to Caesare Borgia, but instead of so doing she tells all to the latter and meets death as a consequence.

Messer Cino and the Live Coal is written upon a much smaller scale and contains gentle satire upon the chivalric love of the time. Cino da Pistoja, a poet, falls in love with a girl of fourteen and writes much to her. He is burned upon the lips with a hot coal by her brothers, and when she learns of it and offers to be his betrothed, he is bewildered and suffers much embarrassment in telling her that he has meant nothing but chivalric love. The story has a literary flavor in that Rossetti has translated some of Cino's verse in *The Early Italian Poetry. The Judgment of Borso* has for its scene Ferrara in or about 1469. The heroine, Bellaroba, a girl of fifteen, falls in love with a young minstrel, Angioletto, nineteen, and these two mere children go through unheard of adventures, the scenes of which change so startlingly that the improbabilities must be taken as belonging to romance or rejected completely.

These *Little Novels* deal each with a city typical in some particular way of the Renaissance. In them we are shown almost everything belonging to northern Italy of the time: princes, warriors, secretaries, poets, corrupt priests, beautiful girls and modest girls, shepherds, laundresses, and peasants; wars, feuds, and assassinations; Paganism, conscious among the priest-hood and upper-classes and unconscious among the lower classes, who swear by Bacchus in old Roman fashion.

But there is one element that occurs so often in the *Little Novels,* together with *Quattrocentisteria* in *Earthwork out of Tuscany,* and *Buondelmonte's Saga* and *Nello Nelli* in *Fond Adventures,* that it becomes a matter of significance. This is the beautiful and generally virtuous girl about whom the story turns. Such girls are usually simple-minded and are at the mercy of sophisticated people or evil forces about them. They are tall and lovely with brown or golden hair and gray eyes, a type more English than Italian. Physically, they resemble those of the pre-Raphaelites. Could it be that Hewlett's great admiration of Botticelli is the secret of it?

In 1900 appeared *New Canterbury Tales* containing six narratives, written in a style suggesting a good, almost literal prose translation of Chaucer. However, it is worthy of note that when Hewlett tells the two Italian stories, *The Half-Brothers* and *Eugenio and Galeotto,* his style becomes more chaste, approaching to some extent that of the *Little Novels.* The stories may not be classed with the latter, as they suggest at least an approach to vulgarity, and a certain off-handedness in imitation of Chaucer. For example, in the second, the heroine is what might be called a modern girl, as different from the Italian Renaissance girl, as is the Wife of Bath from her English sisters of the time. And again, the Contessa Galeotti, old and lame, might make a splendid dowager in a comedy of manners of today.

Fond Adventures (1905) contains four medieval stories told in the manner of *Little Novels of Italy. The Heart's Key,* though laid in France, might well have been written of Italy. There is the usual, beautiful, tall, blonde girl, enduring hardships for Guillem of Nautoil, a minstrel whom she loves. *Brazenhead the Great* is a story of England which supplements one of the *New Canterbury Tales. Buondelmonte's Saga* deals with Renaissance Florence and might well have been included in *Little Novels.* Though not so idyllic as *Madonna of the Peach-Tree,* it is even more of a cameo-like piece of art from beginning to end. Buondelmonte, whose family has lately become Florentine, decides to take a wife, and so forms an alliance with

the strongest family of the city, the Uberti. But no sooner has he signed an agreement to marry one of their daughters than Gualdrada Donati, more actively ambitious than her husband, invites him to see their younger daughter, Piccarda, who is not only an object of loveliness, but who loves him at first sight and returns his kisses. He breaks his engagement and forfeits the sum agreed upon and feels himself free to proceed slowly in arranging for his marriage with Piccarda. But through the exuberance of Signora Donati, it soon reaches the ears of the Uberti that Buondelmonte has disgraced their family, and for this they kill him. Though this story is not lacking in passion, it also gives one a glimpse of a more rational side of Italian life. The Uberti debate upon Buondelmonte's refusal to marry Cunizza Uberti and decide that the man is within his rights. And even after they learn that he had determined to marry one of the Donati before breaking with themselves, there is considerable discussion before they conclude that he must die.

The Love Chase is a story involving the cities of Venice, Padua, and Milan. It would seem to have been a rewriting of *The Half-Brothers* in *New Canterbury Tales,* remotivated and refined and put into what might be called the author's Italian Renaissance style. The same triangular love-knot appears, a girl in terror of a warrior who loves her, and herself in love with a man of letters. But the girl is not loose as in the original, and though she seems more than once to be a flirt, she manages to keep herself pure.

The Fool Errant (1905) shows Hewlett in the rôle of a picaresque novelist; but in stead of Renaissance Italy, the book deals with Italy of the early eighteenth century. Instead, too, of his Renaissance style the author now uses a much more modern style, with stilted language only now and then in the mouth of the hero. Mr. Richard Holbrook, writing in the Bookman of 1906 on *Some Probable Sources of Mr. Hewlett's Fool Errant,* lays special emphasis upon *Don Quixote.* He compares Strelley to the Don himself, Aurelia to Dulcina, and Virginia to Sancho Panza. It might be added that *Joseph Andrews,* particularly in the early part of the story, may have been another

source. In a much less definite way the book resembles *The Forest Lovers* in the relationship between Prosper and Isoult la Desirée, but with a totally different atmosphere.

The Fool Errant relates the story of Francis Strelley, a young Englishman, sent by his father to Italy to study at Padua under Dr. Porfirio Lanfranchi. He makes chivalrous love to Aurelia, the young wife of the latter, and the irate husband, catching them in a compromising position, believing only what he sees, discards the one and kicks the other literally out of the house. Aurelia returns to her family at Siena and Strelley sets out after her for the purpose of reinstating her in her husband's regard, though just how he expects to do this he himself does not say. But his trip to Siena is what might be called an Odyssey throughout Tuscany, seeing as he does the inside of monasteries, hospitals, and jails, at times in the company of thieves, adventurers, and a villainous Capuchin friar. Later he saves a beautiful peasant girl, Virginia Stroggi, from becoming the mistress of a low scoundrel masquerading as a gentleman; and she follows him slave-like to Siena, where he sees Aurelia, who turns her back upon him because of his companion. Strelley and Virginia live in fashion for a time at Siena, being supported by a roué count who is himself interested in Aurelia. But their roving is resumed and their adventures become kaleidoscopic, consisting of their marriage by an unfrocked priest, short periods of happiness, the molestations of an admirer of Virginia, the arrest and escape of Strelley, his meeting with and joining a company of players, and finally his coming upon Aurelia living with her husband. This last incident leads to the great shock in the career of the fool errant, his learning that Aurelia had desired that he become her lover, and that she is now the mistress of Count Giraldi.

The book is as definitely picaresque as is *Roderick Random*. The hero however is more gullible than Roderick, has practically no sense of humor and is not able to understand the people about him. In the hands of a lesser artist Strelley would become a mere burlesque figure, but here the many adventures serve to show his true nobility of soul and his mental growth.

Hewlett seems to be laughing at him during many episodes of the story, such as the revelation of Aurelia's true nature, but one can easily conceive his coming to love his creation as the latter develops in deeper wisdom.

The works of Hewlett dealing with Italy constitute collectively the most important group of their kind in English literature. As great or greater novelists have occasionally touched upon Italy, such as George Eliot and George Meredith, but none has written such a bulk with such an original approach. The romance of the Renaissance is Hewlett's major theme, but he also makes the eighteenth century romantic by introducing a character with opinions gathered from books and smacking of the middle ages. Everything he has written of Italy is beautiful, romantic, or charming; and at his best these three elements are to be found in the same work.

SOME NOTABLE EDWARDIANS AND GEORGIANS

A Fellowe and His Wife (1892), by Blanche Willis Howard (von Teuffel) and William Sharp (1856-1905), is a most unusual kind of book, an epistolary novel in which the letters passing between a husband and wife contain much of the force of dramatic monologues, like those in *The Lake,* but unlike the greater part of such letters in eighteenth century fiction. William Sharp, writing as "Fiona Macleod," is generally associated with things Celtic and Scotch, but this work shows him in an entirely different aspect. However, the fact that he wrote the letters of the woman while Mrs. von Teuffel wrote those of the man, probably suggested to him the idea of taking a feminine pseudonym.

The story told by these letters is that of Count von Jaromar, a German nobleman, with an estate upon a German-Baltic island; and his wife, who has recently and apparently suddenly determined to realize a career for herself by going to Rome to study sculpture. Here she comes under the influence of Herwegh, a German sculptor, who is a scoundrel in his affairs with women. He gives her instruction regularly at his studio and when he feels that the time is ripe he asks her to go to Paris with him. She is overcome by his apparent passion and agrees to meet him that evening, but she does not keep her appointment after hearing of his character from a woman whom he has ruined. Count Jaromar, though a continent's breadth away, has read the real truth between the lines of her letters and comes to Rome upon the day of the crisis and hastens Herwegh's departure to Paris. The Count and Countess are soon reunited at their northern home.

The letters of Countess von Jaromar to her husband contain almost nothing about Italy. She is in Rome during her entire stay, except for a few days at Christmas time which she spends at Villa Mallerini. Yet she writes chiefly of her art and her few friends in the city, and gives no idea of the background of

Italian life or information as to the Italian people, except as to a shepherd boy who becomes her model and who might almost have stepped out of one of Hewlett's *Little Novels.* To be sure we read of her liking for flowers, of their abundance and cheapness in Rome, of the songs of birds, and occasionally of the deep blue skies; but these might well be true of almost any Mediterranean country. On the other hand the letters of Count Jaromar, apparently because he is not centered in ambitions to take up a new career, give a most artistic account of his island home, its winds and sunsets, its inhabitants, and their traditions and customs. The place has a more Scandinavian than German atmosphere, and we learn with surprise that its people were of Slavic descent.

Sharp published three travel-sketches of Sicily and that part of northern Africa which had been Roman; and in them there are descriptions of the scenery, the roads, the people, and historical and literary references. *Through Nelson's Duchy* appeared in the Pall Mall Magazine of June, 1905; *The Land of Theocritus* in *Harper's Monthly Magazine* of April, 1903; and *Rome in Africa* in *Harper's Monthly Magazine* of June, 1895. The three appeared in the posthumous collected edition of his works which was published in 1912, entitled *Three Travel Sketches.* The great Sicilian estates of the Duchy of Bronte were given Lord Nelson in 1799 through the gratitude of a ruler of southern Italy. It is now in possession of his descendant through a female line, Alexander Nelson Hood, Duke of Bronte, author of *Adria, a Tale of Venice.** In this sketch, Sharp dwells upon the various peoples who have lived in Sicily —Carthaginians, Greeks, Romans, Moors, Normans, Scandanavians and Byzantium Greeks. He suggests the rambles which Theocritus no doubt made in the region, and says of the part of the Duchy through which passes a river flowing down from Mt. Etna:

"Today, there is no 'life' by the malarious shores of Gurrida, save the grey lizard, the drumming snipe, and the musically wailing cranes on their northward or southward migrations."

* See Italy and the Escape from Here and Now.

The Land of Theocritus, the most delightful of the three travel-sketches, describes in the loveliest manner the Sicily of Etna. Throughout Sharp has in mind the literary associations of the northeast region of the Island. It is not only Theocritus to whom he refers continually, but Empedocles, Pythagoras, Pindar, Plato, Æschylus, Cesareo, and Verga, who "compel, or rather tyrannize, the imagination." But it is Mount Etna which affords the dramatic background to the lives of the peasantry, who speak of it as "la Madre Bianca."

" 'Madra Mia' becomes an actual personality, terrible or beautiful, and silently worshipped. The Sicilian peasants are pagan at heart in their regard for Mount Etna. All are sensible of its surpassing beauty, even those who could not put this sentiment into words, or who would look upon such as idly superfluous, and whose morning and evening or hourly glance at the smoke-tufted summit is akin to that of the sailor at the uncertain way of the wind, or to that of the farmer at the shape and colour of the clouds beyond the top of his elms. But there are few Etneans who have not a superstitious regard for the terrible and beautiful mountain—as well they may."

Rome in Carthage has as its nucleus an attempt to guide the modern traveler in the trail of the Roman army in northern Africa; first in its capture of Carthage; and second in its movements as far as the Sahara, and backward and forward to determine the nature of what was to become the African province.

"What a wonderful wave of new life that march of Rome across the northern extremity of what was then almost wholly the Dark Continent—that steady, relentless march from the Tripolitan coast across mountains and deserts, along town-studded shores where the Punic speech was paramount, down to the vast valleys of the Aurès (Mons Aurasius), whither the fierce indigenous folk had already begun to concentrate, over interminable plains scorched by the sun, tortured by drought, haunted by miasma, round the gigantic slopes of the Atlas, and so onward, till the great awe came upon all when there was no more land, but only the Atlantic surf blown upon the white walls of Tingis (Tangier), over against the Pillars of Hercules.

"No wonder that, to the Romans themselves, the story was of epic grandeur! They had absorbed Greece, they had destroyed the Phœnician Empire, that had begun that unparalled quest of the impossible

which is still the most marvellous in the chapter in the chronicle of human history, and to them it seemed that they were not only invincible, but 'the one people'."

The sketch continues with directions for travelling from one interesting place to another, intertwined with bits of history, and with every here and there a description of natural scenery. The political and economic relations with Rome form an important part of the sketch and center around the governorship of the keen, implacable Roman aristocrat, Sallust, and the fact that the African province became and was for centuries the granary for the Italian peninsula. Toward the end of the sketch, Sharp says:

"A new era has surely dawned for North Africa with the French domination. To me this domination seems to make for nothing but good; nor would any other nation than the French be so likely to attempt a valiant approach to the unattainable, and endeavour to walk where Rome walked, with her sovereign dignity, her power, her imperial destiny. . . ."

These travel-sketches of William Sharp are the most satisfying of the descriptions of Italy, with the exception of those of Maurice Hewlett. The ego is almost entirely omitted and to the literary or historical minded reader these works are delightful. The style has not the loveliness of that of Hewlett; but when Sharp is describing the peasants, their superstitions, and the scenery about them, particularly Mount Etna, we can detect a warmth, as though he were responding to the climate. As *A Fellowe and His Wife* appeared toward the close of the Victorian age, and as the author did his best work between 1895 and 1905, the decade in which the *Three Travel-Sketches* were written, it seems just to call him a noteworthy Edwardian.

Though Joseph Conrad (1857-1924) is as much a cosmopolitan as Marion Crawford, his descriptions of Italy or Italians are very meagre indeed, and are found generally as minor notes in his works. The first mention of Italians in his writings appears in *Nostromo* (1904). Among the various nationalities and casts with which the author peoples this imaginary Central

American Republic is a group of Italians, Genoese Garibaldians all of them, who have left their home rather than live under a king. Chief among them are Georgio Viola, keeper of the Casa Viola, and his wife and two daughters; and Giovanni Battista Fidanza, captain of the lighterman. These Genoese remind us of the rugged, sturdy, reliable type of American pioneer, with perhaps a bit more intelligence and surely a greater idealism. Giovanni, called by his employers of the San Tombe Mine "Nostromo" (a contraction of Nostro Uomo), is the most striking and colorful of the lot and the central character of the story. This masterful man seems to combine the Latin qualities of attractive personality, leadership, and resourcefulness with the physical strength and endurance of a Nordic sea-rover. He is vain because of the reputation for honesty which he has acquired through years of diligent service. When the rebellion breaks out in the neighborhood of the mine, he is asked to hide some of the ingots upon one of the islands in the harbor. This he does at considerable risk, and soon after he is sent upon a perilous journey to carry news of the rebellion to the capital across a mountain range. When the rebels have been subdued, it is decided to place a light-house upon the island which contains the silver, and Nostromo asks that Viola be made keeper. The latter is pleased, particularly as he wishes to keep his younger daughter, Giselle, from an admirer whom he does not like. Nostromo has told no one that the silver is safe, and, realizing how the mine owner has been making use of him for almost nothing, he decides to keep it. He therefore buys a boat and engages in coasting trade, taking the treasure away a little at a time by night, and disposing of it in foreign ports. He is supposed to be betrothed to Linda, the elder daughter, but he loves the younger one, who returns his love with almost abandonment. Linda suspects the two and watches Nostromo when he comes to the house by night on his way to the silver. She alarms her father, who, thinking Nostromo to be the undesirable suitor, shoots him. He is taken to Sulaco and soon dies.

Conrad again touches Italy in *Il Conde* (spelled *Conte* in its first appearance in print), the last story of the volume entitled

A Set of Six (1908). The author in a note in the Doubleday, Page Concord edition of his works states that the facts upon which this tale is founded were told to him by an old gentleman whom he met in Italy. The story is perhaps the shortest that Conrad has ever written, and consists of an incident lasting only a few moments, but which was followed by dire consequences because of the nature of the victim. An elderly man of unknown nationality has been living in Naples because he finds there the only climate which agrees with him. One evening he goes to the Villa Nazionale and, after listening to the band, he walks a few yards from the crowd, and is robbed by a well-dressed young Italian. With a gold French coin he buys some food at the Café Umberto and at a nearby table he recognizes the same young man. As the latter leaves he mumbles that the old man will hear from him yet. The old man is not really afraid of death, but he is so nervously constituted that he cannot bear the thought of living a marked man, and so leaves Naples, though he feels sure that he cannot exist a year in any other place. The story has little that is Italian in it, except the names; but there is nevertheless something of Italy in its atmosphere, just as we feel the atmosphere of any land which Conrad sets out to make us feel.

Conrad died in 1924, leaving an unfinished novel, *Suspense*, which appeared in the following year. The plot was in such a state of entanglement that readers of this generation were more at a loss as to the author's intended ending than were those of more than fifty years before, in the case of *Edwin Drood*. The Saturday Review of Literature, in which the former novel appeared serially prior to being published in book form, offered a thousand dollars in prizes for essays suggestive of a probable ending. The scene of the story is laid in and about Genoa when Napoleon is at Elba. The book is not entirely Italian in its characterization, but is somewhat cosmopolitan. Cosmo Latham, a young Englishman of wealth, while touring the world, stops at Genoa and follows a seafaring man to a tower overlooking the harbor. The man lowers a package to the sea and disappears from the tower. Cosmo realizes that a

plot is brewing and with nothing tangible to work upon he connects it with the late Emperor. However, while staying in Genoa, he calls upon Adèle, the daughter of the Marquis and Marquise d'Armond, refugées whom his father and mother had cared for in England. Adèle at sixteen had married Count Helion de Montevesso, an Italian parvenu old enough to be her father, and at the present time he is making her life miserable. Cosmo falls in love with Adèle and the Marquis, partly through his wild niece, Clelia, divines this fact, and expresses himself to an English physician as desirous of getting that "popinjay out of Genoa." Meanwhile, Cosmo at night wanders to the port and is fired upon by Austrian soldiers. Some further events follow and so the story stops abruptly. The novel might have closed in one of many ways; but as Conrad had begun more and more to avoid catastrophes, and as there are so many motifs by which it might have been ended happily, the chances are rather in favor of the protagonists triumphing over the forces against them.

Though Italy seems to have been of little consequence to Joseph Conrad, his Italian characters and atmosphere are among the best to be found in English authors, for the very simple reason that he is a genius, especially in the matter of people and background. When we consider that he wrote *Nostromo* after a stay of about three days in Latin America, it is no wonder that he could catch the spirit of Italy when he must have put into Italian ports many times while in French and later in English marine service. In *Suspense* we can fairly see the Italian inns, the backs of stores and the surrounding country and shore. We come to know the lower class of Italian of sterling quality, such as the trusted messenger, Attilio Pieschi, who reminds us of the messengers among the Garibaldians or of the Conrad type of messenger to be found among the Malays, as in *The Rescue.*

In 1912 Maurice Hewlet published *Mrs. Lancelot,* after he had long since ceased writing his Renaissance Italian stories and had taken to novels dealing with Nordic myth and those of modern English life. *Mrs. Lancelot* belongs to the latter class

and marks the author in a moment of his decline. Georgiana when young had married Charles Lancelot, who had proceeded to neglect her and even to use her to attract men, such as the Duke, in order to advance himself in politics. The Duke, a bachelor in middle or later life, comes to love her and there is an understanding between the two, but this goes no further than embraces. Lancelot is jealous but is not much moved. Later, a young, strong, healthy poet, Gervase, comes upon the scene; loves her rapturously and is loved by her in return. Finally the Duke, whose cabinet falls, decides to take the Lancelots to Italy and also to invite Gervase. They travel leisurely through France by carriage and upon horse-back and settle in northern Italy, above Genoa in sight of the coast. When they go to the mountains to avoid the heat, Gervase declines the further hospitality of the Duke and lives nearby.

Finally Georgiana goes away with him and the two live in a small villa. Gervase writes Lancelot, telling where the latter may see him. Lancelot and the Duke go to the appointed place. Gervase then points out to Lancelot how he has neglected and how he has used his wife. The latter admits the charges, adding that he had been responsible for her losing their child. He declares that he shall divorce her and so release her for all time. The story contains nothing of Italy per se. The love affair simply becomes active there, and might just as well have taken place anywhere else, except that the English both in life and fiction are apt to pick Italy for amours, liaisons, and elopements. The scenery is much talked of, but it might as well have been that of any part of the Mediterranean coast.

John Galsworthy is an English writer whose roots are in the soil. Not only does he write in the English manner, but his scenes are almost always laid in England. Twice however he turned to the Austrian Tyrol, and a few times his characters go to Paris upon visits. But in *The Dark Flower* (1913) he treats a short but very critical part of the lives of two people in Monte Carlo, upon the eastern boundary of Nice, which has been French for a comparatively short time and which is to all practical purposes still Italian. Olive Cramier, the young wife

of a man much worse than Soames Forsyte, in *The Man of Property,* is visiting Monte Carlo with her uncle and aunt. Mark Lennan, a young sculptor, comes to stay at the same hotel. He divines that Olive is unhappily married, and the two fall in love. After they return to England they continue to see each other, and the determined husband warns each against such meetings. At last Olive can stand his manner no longer and she arranges to run away with Mark. While escaping, their boat is run down by Cramier's and Olive is drowned.

In the part of the story which takes place in Monte Carlo, though the people of the country side are hardly mentioned and we almost never hear an Italian name; the natural scenery is constantly made a background for the feelings of the protagonists. It would seem as though the author were so taken up with the passion of the lovers that he has no time or room to describe the life of Monte Carlo.

Sharp, Conrad, Hewlett, and Mr. Galsworthy represent the best novelists of the generation following that of Hardy, Stevenson, and Gissing. The former group with one exception do not deal with Italy to any extent. William Sharp, who writes the letters from Rome in *A Fellowe and His Wife,* shows no local color whatsoever. But his three travel sketches of Sicily show a wealth of literary, political, and descriptive background. Conrad in a non-Italian novel gives a splendid description of Italian characters, and in a novel laid in Italy he gives a background which is not only natural but haunting. In the last part of a novel laid in England, Hewlett brings about a crisis in a love affair in Italy, but he neglects the Mediterranean atmosphere completely. Mr. Galsworthy, in the part of the *Dark Flower* dealing with Italy, makes a feature of the northern Italian scenery. But in the hands of all four of these writers we feel a mastery, even when they are not at their best, to equal which we should have to go to such other members of their generation as Barrie, Neil Munro, Phillpotts, and Bennett, who do not write of Italy.

ITALY AND THE ESCAPE FROM HERE AND NOW

After Maurice Hewlett turned from Italy in 1905, that country was left with few and, for the most part, poor exponents of the "escape from here and now" movement, which had begun in the nineties and had come down into the twentieth century. Without doubt the most eccentric but not the most typical of these is Frederick William Rolfe ("Baron Corvo") (1860-1930), whose life, from all accounts, was as eccentric as his first work dealing with Italy, *Hadrian the Seventh* (1904). The most interesting thing about the book is its bare-faced plan and the method by which this plan is realized. The story opens in the beginning of the nineteenth century in England. The hero, George Rose, is discovered in poverty in London, trying to live by his pen. As the story advances we find that he had intended to enter the Church, had reached the rank immediately below that of priest, when something arose to halt his career. What it was we never learn, we but hear from time to time in a vague way that he has been a victim of injustice and persecution. One of the many improbable events is the visit paid him by two prelates, who inform him that they have heard of his hard treatment by the Church and are there to see that he receive justice. With incredible coxcombry, Rose demands a letter of apology, a large sum of money, and reinstatement as the price of his forgiveness. This, astonishingly enough, is granted. We next find him in Rome as the assistant to one of the prelates who is now a cardinal. The Sacred College is hard at work choosing a Pope. In the next scene its members are in a deadlock. Rose has accompanied his superior to the session. As they enter the door of the assembly chamber Rose hears the form-question asked, "Wilt thou accept pontifically?" He looks about to discover to whom the question is being addressed. Everyone is looking at him, and he answers, "I will," and becomes Pope. One expects this type of narrative method only in such frankly acrobatic works as *A Connecticut Yankee in King Arthur's Court.*

The rest of the book relates, with the aid of bad grammar, worse Latin, and eccentric spelling, how George Rose is elevated to St. Peter's seat, which he occupies as competently and vaingloriously as does a London coster the seat of a roundabout on his annual Bank Holiday spree. First the Pope summons all his old deserving friends to Rome and elevates them in the Church. Next he gathers together all his equally deserving creditors and pays them with a truly Cockney flourish. He then turns his attention to the management of the Church, reforms local politics in the direction of liberalism, dabbles in the problems of nationalism on the Continent, attacks the solution of the Balkan question, warns Wilhelm about Poland, and scatters largesse to the poor. The story ends with the assassination of Rose by a woman who has tried in vain to make him her lover, just as he is on the point of consummating the union of Church and State.

In His Own Image (1906) is a volume of short stories, related for the most part by a man named Toto, the valet, coachman, and general servant to an Englishman in Italy. They are told when upon drives, or when the master is dressing for dinner, or are suggested by passing a church. In these stories many of the great figures of the Church are transposed into pleasant, naive, simple-minded, Italian peasants. The tales deal with pieces of folk legends connected with the Church, such as how St. Joseph, the step-father of Jesus, became the patron saint of pancakes.

A much more typically romantic work than either of the above is *Adria, a Tale of Venice* (1904) by Alexander Nelson Hood, Duke of Bronte (1854-). The story deals with the activities of a young Englishman in the revolutionary politics of Venice in the later nineteenth century. He is commissioned by the English government to act as an official observer and to stand ready to lend aid to the Liberty party of Venice. After his arrival he makes contacts and through a series of chances he unknowingly attends at the deathbed of his uncle, who has lived many years in Venice; rescues the latter's ward from the anti-Liberty soldiers; and becomes a confidant in the

counsels of the Revolutionists. He falls under the surveillance of the Austrian soldiery, and has to take refuge in a Franciscan convent. Later, amid the rejoicing of the victorious Revolutionists, he marries the young woman whom he has rescued.

Samuel Rutherford Crockett (1860-1914) turned aside from his romances of England and Scotland long enough to write one romance of Italy, *The Silver Skull* (1901). The book deals with that period in the history of the two Sicilies immediately after the death of Joachim Murat and the restoration of the Bourbons to the throne of Naples in the person of Ferdinand IV.; when the country was overrun by brigands, some of the Robin Hood variety, others mere murderers. When the castle of Monte Leone is thrown open by its duke on the night of a carnival, the entire household with the exception of Isabella, the six-year-old daughter, is murdered by a group of men dressed in the habit of "pulcinella." These men turn out to be members of a secret society called "Decisi," the decided ones. Isabella has escaped the fate of the rest of the household because childish fear of the "tarentella" dancers has caused her to hide under a table. In the morning she meets the five Vardarelli brothers, the oldest of whom, Gaetano, is the leader of several hundred Carbonari, guerrillas fighting for the freedom of Italy. They adopt her as a sister and place her under the care of their mother, and swear vengeance against the murderers of Duke Monte Leone, who had been their friend.

Isabella grows up caring more for the outdoor life of men than for women's pursuits. She rides and shoots, and goes about dressed as a man under the name of Pietro. In the meanwhile, General Church, an Englishman, is placed in command of the Neapolitan army in Apulia; and during an interview between him and Gaetano Vardarelli, Pietro meets Captain Campbell, Church's aide, and falls in love with him. In the course of the war which wages, Captain Vardarelli leads his men against Ferdinand's army; but several hundred men under the Vicar Vergine, who have professed friendship for the Vardarelli, betray and almost destroy their army. Only Gaetano is left of the brothers. During the battle Captain Campbell

comes upon him and Isabella, both of whom are wounded, and leads them to a deserted house. The house is soon surrounded by the Decisi and by means of a ruse Gaetano helps Campbell and Isabella to escape while he remains to fight alone and to die. Signora Vardarelli asks General Church, the friend and admirer, though technically the enemy, of her sons to avenge their deaths. This he does by capturing and executing Ciro Annicharico and his council.

The best feature in the story is the picture of southern Italy, following Napoleon's time. The characters are sketches rather than finished paintings. Signora Vardarelli is a splendid figure, but she runs toward a type of Italian mother of those times. Isabella has the possibilities of being a realized character, but she is seen so seldom that she falls short of being anything but a sketch.

A Jay of Italy (1905), published later under the title of *Bembo, a Tale of Italy,* by Bernard Capes (-1918), is a fustian tale of the fifteenth century when the Sforzias ruled Milan. In 1476 a young man, Bembo by name, handsome as Apollo, wise as Socrates, virtuous as Hippolytus, leaves his native monastery in order to go forth and conquer the world with his doctrine of love. He is a by-blow of some great personage, and has been raised in secret by the monks. He adopts in public the canticle manner of St. Francis and makes a practice of preaching chastity and love to whomever he meets on the road. On the way to Milan, the Sodom which he intends to reform, he falls in with a man and his mistress. They are Carlo Lanti, a courtier of the Duke, and Beatrice, Countess of Casa Caprona. The woman falls in love with this beautiful boy who preaches and denounces as sweetly as a lute. The man offers him a lift as far as Milan, although he is at first jealous of the young fellow. They journey on and the courtier comes to love and trust Bembo, and the Countess to hate him because he will not succumb to her seductive ways. Thus they journey to Milan and, as they enter, the people are watching a man being lashed in the market place. Bembo interferes and saves the poor wretch. For this he is dragged before the Duke whom he denounces and whose favor he thereby wins.

Bembo becomes the confessor of the Duke, and his word is law about the court. Everybody tries to curry favor with the Duke by imitating the virtue advocated by the youth. Tassino, a rake, is sentenced by Bembo to marry a woman he has seduced, and becomes the second enemy whom Bembo has to fear. The Duke is called away by military affairs, and leaves the Duchess in charge. The latter falls in love with the youngster and tries to entice him into a liaison. Meanwhile, the fool too has become mightily attached to the young St. Anthony. He follows and advises him. One day, upon exploring the dungeons of the castle, Bembo finds a poor wretch of a monk being starved to death. He tries to feed him but is thwarted by the guard. He appeals to the Duchess, who gives him her signet ring, with which he succeeds in passing. He is too late, however, for the monk has been slain. This disgusts Bembo with the court and he flees, taking the ring with him. The fool accompanies him, and they end up drenched with rain and starving at the house of the girl whose seducer Bembo has sentenced. The latter has fever which holds him in delirium for a time; and when he awakes he finds himself involved in a conspiracy to assassinate the Duke. He underrates the ruthlessness of his fellow plotters, although he is warned by the fool and his friend Lanti. Beatrice's bravo, Narcisso, steals the Duchess' ring from Bembo and gives it to his mistress, who offers it to the lad at the price of his becoming her lover. He refuses, and the ring is sent to Ludovico, who dispatches it by Tassino to the Duke as a proof of the infidelity of the Duchess. Lanti tries to prevent what follows but is imprisoned. The Duke returns, becomes reconciled to the Duchess, but imprisons Bembo and the fool. The two starve to death, but the former finds the fool to be his mother. The Duke is assassinated, and the story ends.

The writer seems to be of the opinion that by mixing Italian names with some Elizabethan phraseology he can produce an historical romance of Italy. He has, however, failed miserably and completely. In fact, the book is at times quite incoherent.

A Rogue's Tragedy (1906) has a more conventional plot, but

otherwise it is about as loosely put together and seems as improbable as *A Jay of Italy*. It purports to be an historical novel, but almost the only historical feature about it is the fact that during the time of which it treats, from 1783 until 1789, Savoy was ruled by the present royal family of Italy.

The scene is laid mostly in Prieuré in Savoy, and to some extent in Turin in Piedmont. The story centers about Yolande "of the white hands," daughter of Chevalier de France. She is betrothed to Louis Marie Saint Péray, a somewhat effeminate and weakly, but conscientious and religious young man. Also in love with Yolande is Mr. Trix, a roué of the Sydney Carton type, who has for his mistress Molly Bramble, an English country girl. Trix who is the natural son of the Marquis di Rocco by an unnamed English woman, is a sworn brother to Louis Marie, because of some great danger which they have encountered together. Therefore he silently watches the love of Louis and Yolande and seems content with Molly, who is singularly faithful to him. But it is Trix's father, an old libertine, who marries Yolande, by declaring that he wishes to reform, and by paying the debts of the ruined Chevalier de France. According to the agreement the married couple are not to live together for a year, as the bride is but fifteen. The groom is making his way across a glacier by night to seize her when, according to his guide, he disappears.

Molly is jealous of Yolande and so brings her to the bedside of Louis Marie, who is ill in Trix's home, and has them married by a priest. It is learned by Trix and by Bonito, a physician, that Louis Marie has killed di Rocco. The first remains silent, though he is charged with murder and sentenced to be hanged. The second blackmails Yolande. Through Molly Bramble, Trix makes his escape from prison. That night he meets Bonito. They fight and Trix stabs the physician to death, but is shot in turn by the latter and dies.

A Rogue's Tragedy is hardly a novel of things Italian. Its atmosphere and the point of view of its main characters are, if anything, French. The incidents of the story take place in what was then Piedmont and Savoy, part of which has since become

French. The author has not depicted a single character, the nearest approach being a poor replica of a Dickens creation.

The Lame Englishman (1911) by George Warwick Deeping (1877-) is perhaps the poorest of this group of highly romantic novels. It begins by telling how Tom Smith, a young Englishman with a limp, reaches Rome at the time during which Garibaldi and Mazzini are trying to establish an Italian republic, in the face of innumerable forces. Tom finds himself swept into the fight through his association with the patriotic old Professor Businelli and Cesca Merula, the unhappy and beautiful young wife of an anti-Republican scoundrel. The fair lady's husband and Padre Terrosi are attacked one night when their conspiracy against the Republicans is discovered. The priest is killed and Merula flees to Rome. Signora Merula gives Tom a gun and sends him to join the army. Up to this time Gavin Carnarvon, a Welsh painter, and Lord Gascoigne, an English nobleman, have twitted Tom upon his lameness. For this reason he feels elated that he is accepted by Garibaldi as a fighting man. The Republican army marches out of Rome and wins its first victory. The old professor dies when Tom returns, and the latter and Cesca are closer together than ever. The French arrive at Rome, the fighting becomes fiercer, and the Republicans begin to lose. From time to time Tom sees Cesca. He is wounded and she nurses him. They recognize their love for each other and are happy. At last it becomes apparent that Garibaldi is fighting a desperate battle. Cesca is always in the background but fate closes in upon her and Tom. One evening when they are trying to have a meeting in a safe place, she is killed by a stray bullet. Tom turns on the foemen and dies fighting valorously.

The kindest thing that can be said for this book is that it must have been written for purely commercial reasons, as the writer who could reach so many people of fair taste with *Sorrel and Son* should have been able even fourteen years before to do a much better piece of work.

But the best of these semi-romantic, semi-historical novels of Italy are those of Gabrielle Margaret Long ("Marjorie Bowen"),

who wrote *The Viper of Milan* (1906), *The Sword Decides* (1908), and *The Carnival of Florence* (1915). In the first of these, Gian Visconti, whose grandfather appears in *Bellarion,* has by treachery overcome Mastino della Scala, Duke of Verona, and captured the latter's wife. Mastino, gathering allies, attacks Milan. He is betrayed by some of his allies, and in order to get back his wife, he betrays the rest of them. Visconti returns Mastino's wife, but she is poisoned, and arrives dead. Now, at the height of his career, Visconti, who has practically all of northern Italy within his grasp, is stabbed by his secretary in revenge for this last treachery.

The Sword Decides deals with the attempt of Giovanna, granddaughter of the King of Naples, to secure the throne. To do this she has her husband, Prince Andreas of Hungary, murdered in her presence. She then betrays the murderer to Ludovic, King of Hungary and brother of Andreas, to prove her innocence. She becomes mad and later confesses her crime to Ludovic, who conquers Naples but does not put her to death. Prince Luigi of Toranto marries her in order to become King, and Ludovic flees from the place to escape the black plague which has just come, leaving Giovanna in control and the apparent victor.

The Carnival of Florence has to do with the struggle between Savonarola and Pietro, son of Lorenzo the Magnifico, for the control of Florence. At first the religious leader wins and drives Pietro out of the city, temporarily conquering the Renaissance spirit. But Pietro in turn, arousing the populace, causes Savonarola to become unpopular and finally to be burned. Interwoven with the history is a romance of Cristofano degli Albizzi, a member of an ancient Florentine family, and Aprilis Fioravante. At one point in the story, because Pietro insults Aprilis, Cristofano helps Savonarola rid the city of him. Cristofano then becomes Gonfaliere of Florence, a station which he continues to hold after the death of Savonarola.

These novels descend in merit. The first is the most compact and, generally speaking, most believable. The second loses in compactness and introduces too many characters. The third is

loosely constructed and tends to become tiresome because of the still greater number of characters. The author possesses unusual insight into Italian psychology and makes the historical figures which she uses singularly alive. There is a sense of Nemesis running through her stories, not a Nemesis based upon superstition even in an indirect way, but one that is the result of natural laws. This is shown in what she makes seem the futility of achieving one's end by arousing elements which in turn may be aroused against one—that is, by showing that one often falls through the very means by which he has risen.

Surely Italy has not had its share of the highly romantic, historical or quasi-historical novels of the nineties and the early twentieth century. Crockett may be said to have represented England and Scotland, and to have done so better than he did Italy in *The Silver Skull;* Stanley Weyman devoted most of his career to writing interestingly of episodes in French history, generally of the Reformation period; H. Rider Haggard wrote mostly of South Africa; and Anthony Hope Hawkins, following directly in the footsteps of Stevenson, wrote of an imaginary German principality. Others, too, such as "Henry Seton Merriman," and Sir Arthur Conan Doyle, wrote of France of the past. A large part of the romantic fiction of the time concerning Italy was in the form of juvenile works, such as G. A. Henty's *The Lion of St. Mark,* and *Out with Garibaldi.* It was not until a writer of the Georgian period, Raphael Sabatini, appeared, that Italy was given its part to play in "the escape from here and now."

BAGOT, ITALY, AND THE CHURCH

The aspect of Richard Bagot (1860-1921), traveller, journalist, and novelist, is enigmatic, at least in so far as Italy is concerned. He lived there among the peasants as well as in the cities, and expressed in magazine articles the greatest admiration for the Italians. Yet he shows in his fiction the most petty prejudices against them, such as picturing them at carnivals with stilettos ever present and a large part of the time in use, suggesting the exaggerating tendency of most unobservant travellers. He expresses an admiration for the pomp and ceremony of the Catholic Church, and yet his dislike of it in other ways amounts to an aberration. However, he was interested in Italy for many years, and wrote three works of recognized value upon its topography and people. And shortly before his death, he prophesied for the country a brilliant future.

Richard Bagot's first novel of Italy, *The Casting of Nets* (1901), has for its thesis that the English Catholics at the instigation of the Church politicians have been and still are everlastingly at work, trying to win back to the treasury of the Church the property taken from it in the reign of Henry VIII.

Hilda Cawarden, a young English woman belonging to an old Catholic family, falls in love with Lord Redman, a Protestant nobleman, heir to one of the vastest estates and fortunes in England. Her grandmother, Lady Merton, a fanatical Catholic, urges her to marry him in order to better herself, but has a secret hope that she may bring her husband and his property into the Church. At the outset it is agreed that the question of religion is not to be discussed after marriage, and Lord Redman promises to allow his children born of the marriage to be brought up in the Catholic Church. The married life of the young couple begins well, but their happiness is soon threatened by the scheming of Lady Merton, who impresses upon Hilda her duty to try to convert her husband in spite of the agreement not to discuss religion. Hilda holds to her promise but is made unhappy, and at the birth of her child she nearly dies. The child does die and Lady Merton insists that its death is a just

reward from heaven for refusing to do the Church's work.

Lord Redman takes his wife to Rome to recuperate. Since the death of the child they have been drawn together, and Hilda has had the courage to tell him of the activities of her grandmother. Meanwhile Lady Merton continues her work at home. She develops an intimacy with Mrs. Russell, the wife of Lord Redman's cousin, and succeeds in converting her, in spite of the fact that Mr. Russell is the Anglican clergyman attached to the church-living of the Redman estate. In Rome, Hilda, without the aid of her husband, loses faith in organized religion. Although she still remains a Catholic, she renounces her formal relations with the Church and declares her intention of bringing up her next child in the Anglican faith.

A Roman Mystery (1902) deals with the blood-thirsty feud in Rome between the black Church party and the white State party. Helen Vesey, a wealthy young Scotch widow, marries Prince Brancaleone, a Roman noble. They take up their residence in Rome, where Helen discovers that her social position will not be simplified by the fact that she is a Catholic. There are two Catholic parties. One, the black, is for the dominance of the Papacy in politics; the other, the white, believes in the separate spheres of Church and State. The Prince, as the eldest son of a noble line, heretofore attached to the black party, is expected by his mother and by the Pope to follow the family tradition. But this Brancaleone is unwilling to do. It is his ambition to follow Roman politics, and to bring some virility to the Roman nobility which he considers has been emasculated under Papal patronage.

There is a mystery connected with the Brancaleone family. One night at the old castle where the Prince's mother lives Helen hears strange howls. Tracing them, she sees a maniac in confinement being fed by the old family servant. She is horrified to see that the maniac has her husband's features. Later a workman who has been discharged by the Brancaleone family comes to Cardinal Savatelli, a church official of the black party, and tells of having wandered in an abandoned wing of the castle and of having seen a maniac peering at him from a barred

window. The Cardinal shrewdly surmises the real story—that the maniac is the oldest son stricken by an hereditary madness, who has been concealed from the world in order that the Brancaleone succession to the estate might be retained. Having found both the Prince and his wife unwilling to join the Papal party, he determines to use this story as a threat over their heads. He begins by having the informant imprisoned. But events move faster than the Cardinal. The Prince's mother dies in a sudden illness. And, one night soon after, Helen is attacked and almost killed by the maniac brother, who has momentarily escaped from his keeper. She is rescued from death by her husband, and the maniac commits suicide. Cardinal Savatelli is stabbed to death one day in Rome by the man whom he has had placed in prison.

In *Donna Diana* (1902) the story opens upon the last day of December 1899, when Lino Savelli and Edward Vane are strolling the streets of Rome. They wish each other a happy new year, and Lino invites his English friend to visit his aunt and uncle, Prince and Princess San Rocco, at their palace. Vane is received most graciously at Palazzo San Rocco, but he feels that the welcome extended him is not sincere. This is due, as he later discovers, to the presence of Donna Diana, whom the family wish to shelter from the eyes of men. In fact, not only is he not introduced to the beautiful young lady, whom he cannot help eyeing from time to time, but he is kept as far from her as possible. The family, believing that Vane feels an interest in the girl, prohibit Lino bringing him to the palace again. Those who are determined that Vane shall not see the girl are Frau von Raben, whose spinsterly jealousy is cloaked unconsciously by her religious zeal to keep Donna pure for the cloister; and Marco Savelli, who is very anxious that the Englishman should not get her fortune, in which case both he and his uncle, Cardinal Camillo Savelli, would be greatly embarrassed.

Lino, however, decides to aid Vane, and arranges that he see Diana in the garden. Vane tells her of his love, but she answers that man's love is not for her, as she is betrothed to Christ. But

from this day on, the family notice a change in the girl; and later while in the delirium of typhoid, in the presence of the Cardinal, she declares her love for Vane. The Cardinal, who loves his niece dearly, decides that she is not to be urged in her so-called vocation, but shall be allowed to choose freely. Marco advised by Countess Verini and Monsignor Tomei, is concocting various schemes to frustrate Vane, ruin his reputation, and so keep hold of Diana's fortune a few years longer. Upon St. John's day, however, everything is brought to a climax. A bawd jostles Vane purposely and then screams. A spy with an accomplice attacks Vane. The latter knocks the shadower down; and when the accomplice is about to stab the Englishman, Lino shields him with his body and receives the knife thrust, but fortunately is not badly wounded. The next day the papers are filled with the scandal and hint that it is a matter of honor, that Vane must have tormented the woman, and that her husband or lover must have attacked him.

Vane tells the story to Prince Savelli, by whom he is taken to see the Cardinal. Advice is asked of Monsieur de Villebois, a retired French diplomat, who finally proves that the attack upon Vane was planned by Monsignor Tomei to carry out his financial schemes. The Cardinal gives his consent to Vane's marriage with Diana. The Englishman renounces her fortune, and so the prelate is freed from his financial embarrassment due to his having given large sums to Marco. The Cardinal then sends for Marco and Tomei, with the purpose of dismissing the latter as his financial advisor. Tomei becomes angry and discovers to the Cardinal that the money he has been giving to his nephew has been used to purchase Countess Verini's favors. This proven guilt of his favorite causes the Cardinal to collapse with a paralytic stroke. Later, as he is convalescing, Diana and Vane are married.

In *The Passport* (1905) Bagot has woven about the love affair of two young people a criticism of the religious and political systems of Italy. Bianca Montefiano is heiress to a large fortune. Her foster mother, Princess Montefiano, is her guardian while she is not yet of age. The household is ruled over by a

tyrannical priest, Abbé Roux, chaplain to the Princess, who in managing the estate has kept his pockets well lined. It is to his advantage to prevent the marriage of Bianca, and thus prolong his stewardship.

While attending the Christmas Eve Mass, Bianca is seen by Silvio, the son of the distinguished scientist, Rossano, who falls in love with her. He confides in his sister, who tells him of the futility of his love because of the social barrier between the families. He speaks to his father, who, although believing it to be just a foolish love affair, consents to write a formal proposal to the Princess. Upon the advice of Abbé Roux, the foster-mother sends back a cold refusal. But this does not discourage the lover, who sets out to see Bianca and succeeds. In their first interview they are observed by Baron d'Antin, who informs the Abbé. These two plot together against Bianca. Although not sure of the identity of the youth, they recognize the danger and make a compact by which the priest agrees to arrange the Baron's marriage with Bianca, while the Baron promises to leave the affairs of the estate in the hands of the Abbé for some years thereafter.

The Abbé advises that Bianca be removed to the seclusion of the country estate of the family. The parish priest of the village in which the estate is located is Don Agostino, who has a past. Formerly he was in the councils of the Vatican, but he has developed advanced ideas, and has been sent to the provinces as punishment. Before becoming a priest he had been in love with Bianca's mother; and when she had been forced into a loveless marriage, he had taken orders. Therefore he has a tender feeling for Bianca. Silvio enlists Don Agostino in his cause. By means of the traditional secret passages, faithful family retainers, enraged and oppressed peasantry, and the intervention of youthful female beauty, Abbé Roux is unmasked, the Baron is foiled, and the Princess blesses the marriage of Bianca and Silvio.

In 1908 Bagot published *Anthony Cuthbert,* a story of England and Italy. Jim Sinclair is in the army. His widowed uncle, Anthony Cuthbert, wishes him to resign and take up the life

of a gentleman in preparation for becoming the prospective owner of the estate of Cuthbert. Jim refuses, suggesting that his uncle might want to marry again. Anthony Cuthbert denies this, but his nephew makes him agree to a compact to the effect that should he ever wish to do so, he shall feel no compunction about it, though the young man be left without an inheritance. Anthony confides in Jim that he (Anthony) had once loved a young Italian girl of noble blood who had been forced by her family to marry a rascal, Prince del Monte; and that when the girl had learned her husband's true nature, she had withdrawn from his household, but might not under Catholic rule obtain a divorce.

Jim Sinclair is called to Malta on foreign service, and leaves, musing upon the romantic story of his uncle's love affair. Later, while on sick leave, Jim meets a young Italian woman whom he knows as Laura and falls in love with her. An affair follows, and then at her request he leaves her. In England, meanwhile, Anthony Cuthbert receives word that the husband of his one-time sweetheart has been killed in a wreck, and that she is thus released from her marriage. He starts for Italy at once. When he arrives, he discovers that the estates of the Princess del Monte have been almost ruined by the dishonesty of the Prince. After setting things right, he proposes to the widow and is accepted. They are married and return to England. Jim is notified and prepares to return home to see his uncle's bride, who is horrified when she learns who Jim is. What is worse, she knows now that she is to be the mother of his child. In desperation she arranges a rendezvous with him in a nearby town and explains how things stand. Jim resigns from the army and joins up as a subaltern in active service on the Afghanistan border, while Laura goes back to await the birth of her child.

Before this takes place, however, rumor spreads and reaches the ears of Anthony Cuthbert to the effect that there has been a meeting between his wife and Jim. In addition, the latter leaves England without an explanation to his uncle, and even arranges what appears a case of forgery to make it seem that he is not worth worrying about. The husband's suspicions are

aroused but he says nothing. The night before her delivery, Laura receives a letter from Jim, telling her that he has been fatally wounded and asking her never to reveal their affair to Anthony. Laura takes Jane, her sister-in-law, into her confidence, and feeling that she will not survive the ordeal, she asks Jane's aid in keeping Anthony in ignorance. Laura later gives birth to a boy, and dies. Before she dies, however, she learns definitely of the death of Jim in India, and feels free to confess all to her husband. Anthony Cuthbert, his love once more thwarted by fortune, comforts himself by devoting his life to the education of Laura's son. His sister Jane takes her place beside him, and begins to devote herself to the new heir to the Cuthbert estate.

The House of Serravalle (1910) has to do with the part played by a young Englishman in saving the life of the Duke of Monteleone. Walter Heron's career at an Italian university is cut short by the bankruptcy of his spendthrift father, and he finds himself penniless. Through friends he obtains the position of secretary to the Duke of Monteleone. When Walter arrives at the ducal palace, he discovers that the Duke is under the influence of his chaplain, Don Torquato. The Duchess, an invalid who is never seen, is said to be under the same influence. By means of his servant, Piero, and to some extent by chance, Walter learns more about the characters of the household. He meets Leone Grifoni, who is somehow related to the Duke; Leone's aunt, the Contessa Landi; and Leone's sister, Irene, with whom he falls in love. The Contessa Landi engages Walter's help in establishing what she believes to be the legitimacy of Leone. They succeed in discovering papers proving that his mother was married to the Duke's brother.

Meanwhile the priest, Torquato, is ripening his plans with the aid of the local lawyer and the village doctor. After the Duchess dies mysteriously, Walter and his servant keep a close watch upon the Duke, and by this means they succeed in preventing his murder at the hands of Torquato and Dr. Guerra. The latter escapes, but the priest is captured, and explains that he had intended to kill the Duke before he should have time to

change his will, which was then in his (the priest's) favor. The Duke banishes him and he passes out of the story. Leone Grifoni becomes the recognized heir to the estate, and Walter Heron marries Irene.

Bagot's last novel dealing with Italy, *Darneley Place* (1913), is another story of England and Italy, and like *A Roman Mystery,* depends for much of its effect upon a mystery. Giovanni ("Nino") Rossano Acorari, son of Silvio Rossano and the former Principessa de Montefiano, and a grandson of Professor Rossano, a famous scientist, visits William Darneley at Walden, a little town in England. Darneley is a mysterious recluse who spends most of his time away from Walden, returning on St. John's Eve when, according to gossip, he must wind a certain clock or die. Darneley has psychic powers and causes "Nino" to have a vision in which certain characters appear. One of them is apparently the original both of a portrait in Darneley's mother's room and of a miniature in Darneley's own room. Another character in the vision is Cardinal Agostino Lelli, an old friend of "Nino's" family. Later "Nino" goes to La Guardia, an estate belonging to his mother in Tuscany. There he meets and woos Marcella Lascelles, seemingly the original of the two portraits in Darneley Place. On their wedding trip they go to England before St. John's Eve and visit Darneley.

There they learn the secret of the portraits and of Darneley's life. An Englishman named Wendover had eloped with Donna Adele Negrini, the stepsister of "Nino's" grandmother, after she had been civilly but not religiously married to Baron Campofranco. The Negrini, being Sicilians, had sworn "vendetta." Adele, after giving birth to a daughter, had died of tuberculosis. This daughter had been placed in a convent and Wendover had been reported dead. The daughter, when she grew up, married an Englishman named Lascelles and their daughter is Marcella Lascelles. The granddaughter of Adele Negrini, therefore, bears the resemblance to the two portraits. However, Wendover is not really dead, but has changed his name to its original, "Darneley."

Through some mischance William Darneley forgets to wind the clock upon this St. John's Eve and is shot by an emissary of the Nagrini family. The murderer, in his turn, is killed by a savage dog. "Nino" and his wife inherit the vast fortune of Darneley, who was a member of one of the oldest, non-noble families in England. At the end of the book Professor Rossano and Cardinal Agostino Lelli discuss the question of why all this has happened, and they finally attribute it to the influence of the spirit of Donna Adele.

In these Italian stories Richard Bagot must be considered an extreme romanticist. Though writing of modern Italy, he introduces such features as mystery, terror, horror, and even the supernatural to produce much the same effects as those in Ann Radcliffe's novels. The usual Bagot formula is something of the following nature: a wealthy Italian, a castle on a hill, a villainous priest, and an heroic young Englishman who saves the good and punishes or puts to flight the wicked. Added to this romantic quality, Bagot is full of prejudices great and small, such as the idea that nowhere is to be found the equal of the English gentleman, and his reiteration in each of his books that Rome is as healthful in summer as it is in winter.

THE ENGLISHMAN AND THE SIROCCO

"In the afternoon they came unto a land
In which it seemed always afternoon,
All round the coast the languid aid did swoon."

During the twentieth century appeared in Italy or was for the first recorded a new type of foreign resident, mainly English. As a rule such residents make their way to some corner of southern Italy where they may be said to bask in its enervating atmosphere, to fall into a lassitude of body and mind, and to resent all contact with outside or mundane affairs. Such people as these have found their way into the fiction of various countries, but among the English writers to deal with them Norman Douglas (1868-), Edward Montague Compton Mackenzie (1883-), and Robert Smythe Hichens (1864-) are the most outstanding.

In 1901 Mr. Douglas published *Nerinda,* his first work dealing with Italy. It appeared in *Unprofessional Tales* under the author's pseudonym of "Normyx." In 1930 it again appeared, this time under the author's name. *Nerinda* is written in the form of a diary, and thus the reader is able to follow the thoughts of the chief character and the progress of his mental disease. The story is a Pygmalion incident, involving a young Englishman living with his sister in Italy, where the physicians, though pronouncing him cured of an attack of madness, have advised him to go in order that he may recuperate completely. Brother and sister wander about Italy, the latter, Bertha, having great difficulty in keeping her brother from his books and from a return to his mad thoughts.

One day, while visiting the museum at Pompeii, they see the cast of one of the victims of the disaster. It is the body of a girl whose original beauty still rests in the pumice-stone mold. The young man falls in love with her features and tells his sister, who treats the matter as a jest, but is frightened. In his diary he describes the development of his obsession, and reveals the fact that he believes the figure alive and that sometimes at

night he hears her, Nerinda, calling him and asking him to set her free. The young maniac sets about his plans very cautiously. In order to quiet the suspicions of his sister, he expresses a desire to leave Pompeii. They go to a nearby town, and from there the brother departs periodically to visit his love in the museum. He makes friends with the keeper of the place and tries to get him to allow the case in which the body lies to be opened, but in this he is unsuccessful.

One night the madman hears the voice of Nerinda more distinctly than ever. It tells him to come at once to the museum, to free her and then to flee with her to the sea. Local papers the next day carry a story about the murder of the old caretaker of the museum. It is assumed that the motive for the crime was robbery. The only thing disturbed in the museum is the cast of the Pompeian girl, and the local opinion is that a native is the criminal. When the body of the young Englishman is found in the bay, the theory is considered justified. No one except the sister of the young man ever knows the truth.

The story is very thinly told. Mr. Douglas says in a note that he does not think much of it, but he does not explain why he allowed it to be republished after a charitable oblivion of thirty years. He also tells a pointless yarn about his taking the manuscript to the famous psychologist, Maudsley, who, it appears, said that the psychology in the story was good. Tiberius appears in the book, and there is some very pretty talk about Capri scenery and the Blue Grotto. The old refrain about tedium vitae, lacrimae rerum, and the transient quality of things are to be found in the book, leading one to conclude that Douglas has at least grown no worse as the years have rolled by.

Mr. Douglas' second work dealing with Italy is *Siren Land* (1911), the first edition of which more than sufficed the English-reading public for twelve years. It was published at six shillings: today dealers in rare books quite casually ask fifty dollars for a copy of the first edition. *Siren Land* had, however, a distinct succès d'estime. That is, it was made much of by Joseph Conrad and Edward Garnett while still in manuscript form, and it greatly pleased the reviewers, who found it novel and fresh,

yet withal solid. The book might be thought of as a kind of guide in and about Capri. In the several essays which comprise the work, Douglas attempts to build up the subtle atmosphere, part physical, part psychic, which is the charm of life on the island. He is by far the most important figure in the group of English who have sojourned here. Not only has he a deeper and more authentic stoicism in his outlook upon modern life; but a terse, vigorous, and pure style—quite within the best traditions of English prose—and a rare flavor of incidental comment. Mr. Douglas' natural medium is the essay, not the novel, for the reason that his essentially scientific outlook unfits him for the intimate interests which are the chief concern of the novelist.

However, it is he who gives the reader the clearest understanding of the factors which have given rise to the Capri school of English letters. Initially attracted to Capri by his love for the Latin writers of the late Empire, Mr. Douglas ended by becoming enamored of the scene itself: its geology, flora, fauna, and local mythology. And in describing these latter he is an adept.

By relating his experiences in roaming about Calabria, Mr. Douglas in *Old Calabria* (1915) provides himself the opportunity of drawing many comparisons between the Classic ideal of life and that of the western world under the Christian religion. As he travels through the country-side of the region, he imagines that he sees the blood of the original Greeks reflected in the cast of features of the peasantry. And as a foil to his retrospective turn of mind, he finds the salty scepticism of the peasantry a relief. It is his belief that the germs of the salvation of our modern world lie embedded in the ideals and instinctive sanity of the tillers of the soil.

Mr. Douglas is quite insistent upon stressing a point of relation between Italy and England, namely that Italian culture is based upon such a different outlook on life from English culture, from its theology down to the smallest detail, that no real understanding between the two can ever be said to exist. What the Englishman sees is only a sentimental and dramatized

background for his repressed Anglo-Saxon life; while the Italian sees in the advent of the Englishman to Italy only an opportunity to exploit an inexplicably gullible foreigner. The average Italian's experience with the average English visitor has established the almost universal belief that all Englishmen are a little cracked, and phenomenally ignorant of the important facts of life. The Englishman is unable to reconcile the Italian's love of beauty and sense of poetry with his apparent obliviousness to a certain moral crudity. The author regards these two traits of the South European as reconcilable for the person who brings a sense of reality to the Italian scene instead of a vague desire to be charmed à la Verdi.

A large part of the book rounds out the exposition of the Anglo-Italian question along with a good scientific description of the topography and folk-legends of the country, as in the case of *Siren Land.*

South Wind (1917), Mr. Douglas' one novel, is chiefly concerned with the changes which occur in the character of an English bishop after he lands upon the island of Nepenthe. Mr. Heard, Bishop of Bampopo, arrives with a full set of convictions and ethical preconceptions. At the close of the story he finds himself not so sure about half of the things which had previously been settled questions in his mind. The thesis is the common one treated by the Capri writers, the effect on the Anglo-Saxons of the life upon these Mediterranean islands with the sirocco. According to the author their moral natures are softened and they are bewildered with ethical dilemmas of which they were not previously conscious.

On the boat which brings him to the island the bishop becomes acquainted with two of the characters of the story, Mr. Muhlen and Don Francesco. Upon landing he begins his acquaintance with the island society by attending a gathering at the Duchess'. There he meets Mr. Eames, the antiquarian, and is introduced to the skepticism, which is the mark of the expatriate. There also is young Denis Phipps, just out of an English university and uncertain about most of the facts of life. Old Mr. Keith, whose passion is heterogeneous knowledge,

astonishes the bishop with the wealth of his erudition and the queer application to which he puts it.

The first week on the island is a bewildering experience for Mr. Heard. He cannot understand the spirit of tolerance which everybody seems to have for delinquencies which he had always frowned upon. Miss Wilberforce, a cultured lady of the place, has the habit of becoming intoxicated frequently, wandering about the dark roads, and stripping herself whenever she encounters anyone. Her compatriots accept her as quite amusing and nothing else. Madame Steynlin, who has taken a stalwart lover to herself from the group of Russians on the island, is received by everyone. Don Francesco, a priest, frankly admits his love for wine and pretty village girls; yet only the fanatical parroca objects to his worldy tastes.

The bishop wishes to visit his cousin, Mrs. Meadows, whose villa is situated on the top of a steep precipice along the coast. Each time he calls, however, she is out. To pass the time until he can make up his mind to leave the island, he hobnobs with Mr. Keith and the Count, talking ethics, art, and of the idle doings of those to whom life always remains a problem. He learns a great deal about the neo-Paganism which guides these idle island lives. And at times he finds himself condoning sins which he had formerly condemned. Young Denis, infatuated with the maid Angelina, hesitates in his campaign of seduction only to find his beloved in the arms of Mr. Marten the geologist. The bishop, watching this intrigue and others, is undecided.

The plot comes to a climax when Mr. Heard, out for a walk one day, sees his cousin push Mr. Muhlen off the cliff behind her house to his death. He afterwards learns that Mrs. Meadows had been originally married to Muhlen and had been deserted by him, that she had then lived with Meadows, to whom she bore a son and whose name she had taken, and that Muhlen had returned hoping to blackmail her. The novel closes with a drinking scene in which Mr. Heard, Mr. Keith, Mr. Denis Phipps, and others all talk at once, each about his own pet theories. But throughout the book there is a dominating force,

something physical and at the same time symbolic, which accounts primarily for the lackadaisical habits into which the visitors upon the island soon fall—the sirocco or south wind, which, with the wine, and conversation, compose the hegemony in Nepenthe. But the sirocco is, at least in the story, the background for all that takes place which could not happen in England. Like the working of the New England conscience in Hawthorne's works, things happen which would not happen otherwise. Its eternal presence, for example, is responsible for Mr. Parker being able to retain the presidency of the drinking club indefinitely, to keep up the membership of most of the English on the island, and to give them a drink of his own which is nothing less than poison and which affects them sooner or later.

South Wind states clearly the author's belief that the world as run by its present rulers is going to perdition. He cannot stand the thought of modernity. So long as life lacks the ease, grace, tolerance, and animal health which is attributed to the early Greeks and Romans, he considers it unavailing. The great fallacy of our age, according to him, is the faith in progress, the ideal of which is inconsistent with the existence of culture. In this attitude Mr. Douglas is not so far removed from that of Pater and Symonds, two Englishmen likewise intoxicated by the heady Italian culture.

Alone (1921) is a volume of Italian sketches of the war period. The author gives a rather bitter description of his attempt to get a position in London which would allow him to do his bit for England. He tells of finding all employment of a non-combatant nature taken up by the favored youth of the Empire whose relatives happen to be of the ruling class. Disgusted with the failure of things, he goes to Italy, where he finds himself indeed alone, an alien in a spy-ridden land, under suspicion at every point in his journey. He wanders from Mentone to Levanto, from there to Siena, and so on through the land, ending his journey and his book at Alatri.

There is also a symbolic significance in the title, *Alone*. Mr. Douglas finds himself more or less alone in his generation.

This is the age of progress, of hustle and bustle, of democracy, of analysis of motives, personal and natural. He alone, he feels, is disinterested in all this whirl of idiots. He longs for companionship, someone with whom to stand in silent admiration before the useless beauty of a calm Tuscan evening, someone with whom he may wittily exchange a clever anecdote of Martial's, someone who likewise disbelieves in progress, feminism, practical philosophy, work, the strenuous life, and all the other entrées of the modern banquet. There is little wonder, feeling as he does, that the author is lonely. Lacking the Gallic bonhomie of an Anatole France, Mr. Douglas can be only saddened by his thoughts upon lost beauty and sanity of living. He is a Scotchman, the born exile, radical, contradictory. His self torture must be a satisfaction to him, because he publishes his thoughts polished up for his readers, of whom he has no small number. But he represents at bottom many generations of the Auld Kirk Presbyterian.

In this lonely travelogue is to be found some acute criticism of the trend of modern society. But to a person addicted to style-tasting, the total effect of the book is ruined by the undertone of exasperation with life and things and people which interposes itself between the thoughts of the author and the reader. In so far as he allows his typical "exile" philosophy to enter the book, Mr. Douglas fails in producing good literature and turns out a pathological document.

In the Beginning (1928) is a tale of the golden age—the golden age spoken of by Lucretius and Horace. It does not deal with Italy except as the culture of that country has come down much more directly from the old Mediterranean culture than has that of any other country. But it shows the same dislike of modern ideas and things as is to be found in his other works. In this golden age there is an absence of a knowledge of good and evil, of freedom from labor; but there is daily contact with the Gods, and a longer life for man. The thesis of the book is that mankind has become progressively more degenerate since the days of its early innocence, which Mr. Douglas refuses to believe were also days of savagery and ignorance. His

attitude toward the Gods is characteristic of the skeptic, and would seem to be copied from a famous passage in Lucretius' *De Rerum Natura.* He declares that the Gods in the golden age take an amused interest in the affairs of earthlings, even condescending to mate with certain individuals, until they withdraw into the remote spaces of the universe, and become oblivious of everything but their own pleasure, making it wrong for man to either praise or blame them for the affairs of earth.

From these works of Mr. Douglas we must needs gather that he believes the world to be a mad, ugly, bustling workshop, filled with slaves and idiots, and run by cynical, soulless opportunists. And we wonder why he does not consider his aesthetic souls sitting in the shade sipping lemonade—these very hopeless butterflies — just as symptomatic of decadence as the conditions which they deride.

Compton Mackenzie is a many-sided writer, but it may be said that his novels fall into four large groups. The first includes graceful excursions into the eighteenth century; the second records of college life and stage life, with the cross motive of love; the third stories in the *Apologia pro Vita Sua* manner; and the fourth studies in the decadent life of various expatriates upon the island of Capri. The subject of Italy, however, is touched upon before the last class is reached. At the end of *Guy and Pauline* (1915), we find Guy Hazelwood, after Pauline breaks their engagement, passing through Rome on his way to Macedonia, and meeting Michael Fane, who after trying to reclaim his childhood sweetheart, Lily, from the London underworld, and failing (in *Sinister Street* 1913), is in Rome with the intention of entering a Benedictine monastery at Cava. However, there is nothing in the way of description to indicate that the two young men are in Rome except the mention of the city. Again in *Rich Relations* (1921) Italy is spoken of as the place in which the heroine, Jasmine, has been bred at a convent school. And once more in *The Heavenly Ladder* (1924), Mark Ladderdale, after passing through three books on his way from the Anglo-Catholic toward the Roman Church, finally begins a journey to Rome, his travels through Italy comprising the last chapter. In this novel we

do not meet with the local color of Italian life; but rather with the landscapes and sunsets, the cathedrals and historic places, in true Mackenzian manner.

Vestal Fires (1927) and *Extraordinary Women* (1928), however, usher in a new Mackenzie, the direction of whose genius no one could have surmised a decade earlier. *Vestal Fires* deals with that expatriate life on the island of Capri (called Sirene in the book) with which modern readers have been made familiar by a number of young writers. But unlike the faintly veiled satire of these other writers, Mr. Mackenzie's serene irony of statement does more than bite—it lays bare the human tragedy and comedy of this particular milieu. The curtain rises on the idle, exotic villa life of the island, and a group of characters, representing most of the countries of Europe, is offered for our scrutiny. There are the two rich old maids from the States, the Pepworth-Nortons, ruling from their salon the little world of fashion; there is the old scholar, grubbing at his translations of Dante, a work which expires at his death unfinished beneath a mass of foot-notes; there is the artist who has grown old painting bad pictures; and the pianist who has worn out several pianos in a search for talent which never existed. These types, so well known today, are all represented, together with the usual women of doubtful pasts, and the gay young men who write love letters to them. The significance of the book, however, does not consist in the novelty of the setting or the character group, but in the skillful handling given the satire which Mr. Mackenzie wishes to point. The author seems to believe that the expatriate, no matter what he comes from, undergoes a sea-change in this sophisticated island-paradise, which is not good for his soul.

The story opens in 1910 upon Capri, where existence is very rigidly ordered by the little clique of foreigners. At a certain time of day every one within the circle meets at the Pepworth-Nortons for tea and gossip. Life among the men is made up of small business intrigues, such as the selling of villa lots to new arrivals at exorbitant rates, and the like; and the women pass their time talking about each other or planning affairs with

young men, which affairs never seem to materialize, either because of their own indifference or that of the men of their set. Great excitement is caused in this society by the arrival of a wealthy young French nobleman, Count Marsac. Gaining the patronage of the social arbiters, the Pepworth-Nortons, the former proceeds to dazzle the little community with his magnificence and his Hellenism. He buys a location for a palatial villa at an enormous price, he endowns the local Anglican chapel with a mosaic porch, and finally through his very emphasis upon his good taste he at last arouses the suspicions of the community and is exiled from the marble villa on the hill overlooking the Palace of Tiberius. Only the Pepworth-Nortons stand by him and prefer to break with their old friends than to believe "malicious scandal about the Count." Through his lawyer he finally has the order of banishment from the island rescinded, and returns.

However, the hostilities of 1914 have just broken out and the little community of feasters, revelers, and gossips is beginning to shrink. Death is cutting down the old and war is ordering away the young. To avoid fighting, the Count feigns a weak heart condition and is now ignored by the island society, except the Pepworth-Nortons. He broods over his fancied wrongs and turns out reams of Greek verses in "the key of blue." The war drags on and the Count becomes more and more estranged from society. The war ends and it is discovered that the little old life of the island has also ended. One of the Pepworth-Nortons dies and the Count becomes permanently estranged from the remaining one. The painter, the old scholar, the old beau — all are dying off. The Count dies a victim to drugs. Even the remaining Pepworth-Norton dies at ninety. The comedy is over.

From a critical point of view *Vestal Fires* is interesting as showing a tendency within the last thirty years to veer away from the Italy of sentimental longing. Bland Italy has indeed been unable to escape the scrutiny of the camera-eyed realist. But Mr. Mackenzie instead of employing his early realistic method of showing us a normal phase of life, takes us to a corner of the

country where an eddy of decadence among a group of foreign population keeps turning round upon itself until interrupted by the war. Mr. Mackenzie is careful not to introduce the native Italians, but to confine his work to the country itself and to the silly, trivial, time-wasters from abroad, frittering their lives away in hedonism. These people are withal tolerant in the matter of morals, not so much from sophistication as from sheer boredom. Among them there is no public conscience, from which moral standards are made. It is "live and let live."

Extraordinary Women (1928) is irony's exposition of a decadent condition in a part of Capri (called Sirene) and resembles to some extent *Vestal Fires*, but is much more unpleasant. The characters upon the whole are less introspective and more energetic, and scandals occur with a certain amount of regularity. Unlike *Vestal Fires*, this story might have had any other setting than Capri, since its chief interest is the portrayal of what we are given to call "Bohemianism," found just round the corner over all the world.

The works of Robert Smythe Hichens (1864-) dealing with Italy should not in the strictest sense be treated with those of Norman Douglas and Compton Mackenzie. Yet one of the three of Mr. Hichens' Italian novels presents the call of south Italy, though in a more wholesome manner than we find in the works of the two other authors. After writing more than a dozen novels which for the most part impress one as morbid or neurotic, Mr. Hichens wrote his first Italian story, which is comparatively free of these qualities. He had gone to Sicily to rest and work in peace and he came to know its atmosphere, its spirit, and its people; and was moved to write about them as spontaneously as he was moved to write about London while he lived there. *The Call of the Blood* (1906) is essentially born of Sicily. Hermione Lester marries Maurice Delarey, ten years her junior. She has a devoted Platonic friend, Emile Artois, who has a feeling of distrust for Delarey. Hermione and Maurice go to Sicily on their honeymoon, and the latter at once feels its call, seemingly because he has inherited Sicilian blood from his grandmother. Before their trip is ended Hermione goes to

Africa to nurse Artois, who is ill, and after several weeks she brings him back to Sicily with her. But during her absence, her husband, who is lonely and somewhat piqued that she should have left him, cannot resist the call of the blood and has an affair with Maddalena, a pretty native girl. And for this the girl's father, Salvatore, murders him. The truth is known to Artois and a faithful old servant, Gaspare, but they give Hermione to believe that Maurice has been drowned. Though Mr. Hichens cannot be said to have described the life in Sicily, he has more than once pictured the turquoise blue of Italian sea and sky, and the overpowering emotions of Delarey, Maddalena, and Salvatore. But it may be seen at once that it is the exceptional in life and not the average in which he is interested.

A Spirit in Prison (1908) takes up the story seventeen years later. The scene is no longer Sicily, but a tiny island in the Bay of Naples, to which Hermione had gone to await the birth of her child; and in which she and Vere, the daughter, now a girl of sixteen, still live. The Sicilian peasant girl for whom Delarey had been false to his wife, had also had a child, who is now a sturdy young fisher-lad, with a look strangely reminiscent of someone whom Hermione has known in the distant past. He has awakened too an uncanny interest in the mind of Vere, who has made him her devoted young slave. Artois and Gaspare finally learn of the boy's history and they bend their efforts to keep Hermione from learning the truth, thus torturing her the longer, because there is every sign that she feels the relationship subconsciously. Such an ending seems to demand a sequel to complete the story, and in the hands of Mr. Galsworthy a sequel would surely have been forthcoming. The book contains much more in the way of interpreting Italian life than does its predecessor. It is concerned less with ardor and passion, and shows the reader the patient enduring nature of the Italian peasant.

The Fruitful Vine (1911) is a story that might as well have been located in London or Paris as in Rome, since there is but one Italian character of importance, Cesare Carelli. Sir Theodore

and Dolores Cannynge have been regretting during their ten years of married life that they have had no children. Sir Theodore goes more and more to the home of his friend Francis Denzil. People are talking, but Dolores understands and is not jealous. After Denzil dies, Sir Theodore is more than ever with mother and children. Finally, however, under the sting of his neglect, Dolores goes to Lake Como. Carelli follows her and she deliberately gives herself to him, in order to present her husband with a child. This she does but dies as a result of hating herself for her act.

The book contains a number of touches which depict Italian life, particularly in its contrasts with English life. One of these is the way in which the people of Rome realize that when Carelli neglects the woman whom he has always worshipped from a distance; there must be another woman with whom he has fallen in love, because, though husbands often tire of their wives, lovers never do of their mistresses. Another is that Carelli cannot believe that Dolores gave herself to him for anything but desperate love.

Thus may be seen how by decreasing degrees Robert Hichens seems to belong to the school of writers who treat Italy as a seductive land, and exhibit on the whole not a healthy outlook, which appears to the reader at times as pathological, at times as decadent.

FRANCIS BRETT YOUNG AND A GLIMPSE OF THE CONRADIAN MANNER

Francis Brett Young (1884-) was born in the same year with Hugh Walpole, Frank Swinnerton, and Gilbert Cannan; and within two years of the time of birth of Compton Mackenzie, W. L. George, D. H. Lawrence, and Sheila Kaye-Smith. Therefore, in view of the fact that he is among the two or three who have realized their early promise and that he is still producing, he is in every sense a typical and worthy Georgian. However, like all but the greatest of geniuses, he is quite irregular in the quality of his work.

The Red Knight (1922) has for its setting an imaginary kingdom in Italy during the throes of its stormy post-war reorganization. An interesting picture is given of the position that the Fascisti had taken in opposing the intrigues of the deposed Piedmontese nobility. John Bryden, the chief character, comes of an old family of English wine-merchants. From his father he has inherited the quixotic nature of a soldier of fortune; from his mother he has acquired a love of her native Italy. His father had met Bianca Leonforte while campaigning in Italy, and after waiting until she was of age he had married her. They had lived in Italy where John was born; but both parents had died when he was a child, and he was taken by his nurse to live with his uncle in England.

Robert Bryden's wife is jealous of this young nephew and in his rearing she has one important fact kept from him, which is that his mother had descended from Italian nobility. She also makes it plain to him that his prospects are to be less than those of her own children. His cousins go to Oxford and become "gentlemen," while John is offered a place in the wine-importing business. Young John has no taste for business, and he soon breaks away and spends his time in Bohemian circles, trying to paint. While leading this life he meets a professional model, a girl born in Trinacia. Their friendship begins through the fact that John is still able to speak a little of the Trinacian dia-

lect, which he had learned from his nurse. They set up house and for a time John spends some of the happiest days of his life with this girl, whose name is Concetta.

When the Great War breaks out John enlists. Concetta is heart-broken and infuriated. She cannot be made to see that it is necessary for their little idyll to give place to a more important matter. After the war John is unable to pick up the old threads of life in London. Most of his friends are gone. Only an old Italian restaurateur, Rufo, a native of Trinacia, is left to remind him of the cozy suppers he and Concetta used to have in the old days. He may be reconciled with his relatives now, since they consider that his enlistment and service have wiped out all the irregularities of his artist days. But he is not interested in them. He spends his mornings with Rufo, and a friend of the latter's, Enrico Massa by name. This Massa is a social reformer and an exile from his native Trinacia. He constantly speaks of the revolution which will one day come to Italy; he makes plans; he writes letters.

One day, coming into Rufo's, John finds Massa gone; and try as he will he is unable to get into touch with him, for Rufo pretends ignorance of the other's whereabouts. Then news begins to arrive from Trinacia telling of a coup d'état. Massa has succeeded in taking over the government, and is keeping control with a strong hand. As he can get no passport into Italy, Bryden signs as a stoker upon a ship at Cardiff sailing with coal for Pergusa, the chief port of Trinacia, in order that he may aid Massa in his work. When the ship reaches Pergusa, John gets ashore by night and has considerable trouble passing the guard. He finds the city in a turbulent mood, troops are all about them, and the population looks cowed but dangerous. While wandering between the fire of troops and an advancing mob, John is wounded and thrown in prison. By bribes he gets to see Massa, who is inclined to be suspicious and does not believe that Bryden can be trusted in the work of the revolution. At last when the latter convinces Massa of his earnestness, the leader gives him the position of agent-provocateur. He is to take residence in the house where a noble family of refugees

are living, to watch their movements and to keep Massa posted.

He hires a studio on the top floor saying that he is an artist. For about the first week there are no results. The family live below the studio, but so quiet are they in their movements that he can find out nothing. Soon, however, he discovers that there are a son, a daughter, and a mother; and later that there is a fourth person whose name is never mentioned. The keeper of the house is nervously unwilling to discuss the family, and it is only by chance that John first sees the daughter, Maddalena Cammarata. She will not make friends with him or talk to him upon any subject. But Bryden is not discouraged. He has learned that Carlo, the son of the family, is given to drinking too much; so he sets himself to watch for and follow him when he goes out. One night Carlo leaves the house, and he follows him. Bryden is led a wild chase over half the city, and back again to a little café directly opposite the very house in which they live. Carlo drinks himself drunk, then starts for home, and Bryden follows him. As they approach the house, two men spring out of a dark alley, fall upon Carlo, and rob him. They are off before Bryden can reach them. He hurriedly goes through Carlo's pockets, and then carries him into the house. By this means he succeeds in getting into the apartment of the Cammarata, and in getting a look at the mother. The family thank him, but it is apparent that they are anxious for him to go.

This encounter with the family is the beginning of Bryden's relation with the refugees. Little by little he succeeds in winning the confidence of Maddalena. Meanwhile the city is reaching a condition of uproar. The streets are barricaded, and the sound of guns is heard hourly. One night while wandering about, Bryden finds himself passing up a dark thoroughfare, in an attempt to escape street fighting. On the other side he sees the dark figure of a woman hurrying along. It is Maddalena. Thinking she is trying to get home, he offers to escort her. She refuses, but he persists. At length she confesses that she is not going home, but is bound upon an errand to a house on the other side of the city. Bryden has been warned by Massa to look

for some sort of communication between the household of the Cammarata and the house mentioned by Maddalena. When he gives his word of honor not to reveal any of the evening's happenings, he is allowed to accompany her. Their way takes them through gun-fire, and Bryden is wounded. After Maddalena delivers her message, they return home, and Bryden's wound is dressed. The intimacy between him and Maddalena grows to love. Bryden is faced with the problem of repudiating his promise to his friend Massa, or of betraying the family of the woman he loves; for, by this time he knows that they are in a plot to assassinate Massa; that they are sheltering the Duke of Riesi, heir to the Trinacian throne; and that they are in communication with the socialist deputy, Vaccari. He decides to stick to Maddalena.

One day in stopping outside the door of the Cammarata apartment, he is startled to hear the voice of Concetta, his former mistress. He realizes the danger of the situation, for she knows of his former friendship with Massa. He contrives to meet her and pretends to love her. He explains his position as spy and swears her to secrecy. But within a short time the double deception breaks down. Concetta becomes jealous of his visits to Maddalena, and in a rage one day blurts out the whole story. If Maddalena had not interfered Bryden would have been killed at once. She upbraids him for his falsity, and tells him that he is to consider himself a prisoner in the apartment.

The plans for the assassination go forward. There is to be a meeting of the Chamber of Deputies, and Massa is to lead the procession. En route his carriage is to stop long enough for him to receive honors from the local university. At this halt a bomb is to kill him. That day the Cammarata household and Bryden await the hour and the sound of the explosion. It comes followed by cheers. The assassination has failed, and the procession is continuing. Maddalena is desperate. She seizes a revolver and makes ready to walk down the street and shoot the dictator when he passes. Bryden to show his love undertakes the task himself. He walks up to the carriage of the dictator and shoots . . . himself.

Cold Harbour (1924) is a tale of horror told in Italy by a physician and his wife, concerning a series of events in the midlands in England. Mr. Furnival is an engineer who has met with disgrace in his profession. His intelligence and his natural ability, together with his personal force have done him more harm than good with his colleagues. For many years he has been living in an old house in the coal district of the midlands, occupying his time with magic and Roman archeology. He has led his wife a sad life, and in self-defense she has turned Catholic. When Mr. and Mrs. Wake and Dr. and Mrs. Moorhouse accidentally meet this couple, Mrs. Furnival tells them a queer tale about the possession of the house by spirits and demons. Neither of the Wakes believes this, but their curiosity impels them to visit the place. While there Mrs. Furnival gives them the details. According to her, it is filled with ghostly people, and blood stains are upon pieces of furniture. These phenomena are visible to many people, but not to her husband, who dismisses the stories of his wife as a joke. The latter tells of the children who saw a bloody body lying in front of their bedroom door, and of a young niece who was visiting having her face scratched by something. From Alma Higgins, daughter of the inn-keeper, the Wakes learn more about the haunted house. They learn that Mr. Furnival has made Alma his mistress, and that he has an insatiable lust for women and has had all his life. One of the people to whom the story is told in Italy interrupts to add some details about him years ago, and the group sets to work to piece together the solution of the mystery. Furnival, because of the lack of any outlet for his tremendous energies, has turned his attention to satisfying his lusts. To do this conveniently he has had to work on the superstitious fears of his wife. For years they have slept in the same bed, with a curtain between them to prevent each from hearing the other's snores. This has permitted Furnival to be up and at his tricks during the night. He has been able to terrorize the children by his knowledge of telepathy. He has been able to carry on love affairs with any young female who has happened to be willing. For years no young woman was safe in the house with him;

whether it was a niece, a governess, or a dressmaker. In order to disconnect himself from the weird happenings still further, he has always pretended that he took no stock in these old wives' tales. The sequel of the story comes by means of the psychic powers of Mrs. Wake, who sees as in a dream Mrs. Furnival, driven insane by the fears of a life-time, murder her husband and set fire to the house.

The story is poorly supported by the structure of second-hand telling, arranged by the writer. There are several improbabilities verging upon impossibilities which are never cleared up, and thus the ending reminds one of *Woodsmoke* by the same author. The chief horror in *Cold Harbour,* the seduction of the children by means of psychic monsters, is obviously inspired by *The Turn of the Screw* by Henry James.

Sea Horses (1925) tells of the contact made by a young English sea-captain with the life of an Italian community. It is George Glanvil's first command. He is trading along the ports of the Mediterranean, and is stopping at Naples, where he expects to receive a welcome letter from the ship owners ordering him home for the Christmas holidays. His mother is in England, as is also Elsie Tyrer, whom he expects to marry.

But at Naples a representative of a Jewish exporting house comes aboard with the bad news that the ship has been chartered to carry cargo to the out-of-the-way port of Panda on the African coast. In addition, Marx, the senior partner of the firm, asks Glanvil as a special favor to carry a woman passenger. This is a Mrs. Salvia, an English woman who has married an Italian, has gone to Italy, and has then been deserted. She has heard that her husband is in Panda and she wishes to travel there to effect a reconciliation. Glanvil is unwilling to do this, but consents because of the appealing story of the woman and the clever way in which Marx asks him. The crew of the ship is made up of Cheadle, the chief engineer, a religious old Yorkshireman; Hendry, first officer, a nice young Englishman; Cochran, second officer, a rough seaman risen from the ranks; Harvey, third officer, from Torquay. The voyage begins. Glanvil is unwilling to discuss with his crew the presense of the

woman and her little daughter, Gina. He is sensitive about the matter, for he feels that he has done an unwise thing, against his better judgment. But Cheadle and Harvey continue to be curious, and in self-defense he feels compelled to tell them why mother and daughter are aboard.

The reaction of the men to this story annoys him considerably. They become the slaves of Mrs. Salvia. They buy her presents at the ports where the boat stops, they talk to her and they play with Gina. For a time it appears as if the presence of a woman among so many men has definitely broken the discipline of the ship. Things come to a climax after they have passed through the Suez Canal. Glanvil has received a letter from home telling him that Elsie Tyrer has married some one else. He is surprised at the relief he feels at this news, and does not realize the cause of the relief—his love for Mrs. Salvia. As a result of his disturbed condition he has remained aloof from the woman, and has looked on her relations with his officers as a personal fault of hers and not that of the men. But one night brings some trouble. Cochran has never known women other than those in sailors' brothels. He has never known any children. At first he tries to talk to Mrs. Salvia, but is too shy to succeed. Then he tries to make friends with Gina. But the latter is a coquette, and besides she is displeased with the uncouth sailor. Cochran tries to kiss her, but she claws him and runs screaming to her mother, who tells Harvey about the matter. Harvey fights Cochran, and both are pretty well disfigured. The whole affair Glanvil attributes to the flirtations of Mrs. Salvia. He reprimands her and they part in an unfriendly mood.

In this state of affairs they arrive at Panda, a small tropical Portuguese port. The governor, Cardozo, is a corrupt little man, bent upon engaging Glanvil in a shady shipping deal which will bring money to the two, but to no one else. Glanvil will have nothing to do with him, tells him his business is with a certain Almeida, and that there is an end to it. But things turn out less simply than he expects. When Glanvil goes ashore he finds a feud in progress between Almeida and Cardozo. This

is unfortunate, because the governor is able and capable of using his official power to delay the ship in clearing the harbor, and so of causing great expense. The return cargo of Almeida is brough aboard, and Glanvil goes ashore with Mrs. Salvia to look up her busband. They discover Salvia in a dirty, drunken condition; and, investigating, they learn that he has a native wife and child. Mrs. Salvia is taken aboard heart-broken. But Cardozo has heard of the visit, and suggests to Salvia that he take legal action against Glanvil. Salvia does so and sues Glanvil for the abduction and restraint of his wife and child.

Cardozo then makes his next move. He suggests that if Glanvil breaks off relations with Almeida, if he wait a few days for some native cargo from up-country, and if he take that upon his ship instead of the Almeida cargo, he (Cardozo) will see to it that the Salvia suit will be dropped. Otherwise he suggests that under the Portuguese law Glanvil may be getting his company into serious trouble and heavy expense. The latter does not know what to do. During all this time Mrs. Salvia and Gina have remained secluded in their staterooms. The former feels that she is the cause of all the trouble. Her husband has called at the ship and demanded his wife and child, and has been thrown down the gangplank. Cardozo has placed an armed guard over the engine-room in order to prevent the ship starting away.

The night of that momentous day Harvey reports to Glanvil that Mrs. Salvia and Gina have gone ashore. Glanvil goes ashore and arrives at the Salvia hut in the woods in time to save Mrs. Salvia and Gina from the drunken cruelty of Salvia. In this expedition both the man and the woman realize their love for each other. But in the morning Gina is kidnapped. Glanvil, Harvey, and Cochran go ashore to the rescue. They make their way to the hut of Salvia. Everything is in darkness, but they manage to find Gina and begin to make their escape. However, one of the men falls over a wire and awakens Salvia. Shooting follows, Cochran and Glanvil are hurt, but the party makes its way back to the ship. Almeida had died suddenly the day before, and so the command is given to weigh anchor.

A storm is breaking and the crew is nervous about leaving anchorage. But Glanvil insists. The vessel begins to make way, then there is a sickening pause, and it is shoaled on the reef known as the Sea Horses. It appears to be the end of a tragic adventure. Meanwhile the storm breaks, a regular monsoon; and Glanvil and the bridge are almost blown overboard. But the blow is just strong enough to roll up sufficient water behind the stern of the vessel to send it safely over the reef. The voyage to England is begun.

Black Roses (1929) tells the life story of Paul Ritchie. His father has been an English soldier of fortune who has married an Italian peasant, and has died fighting for Garibaldi. His mother raises him with the aid of her brother, Andrea, who intends Paul for the medical profession. Paul, however, wishes to be a painter, and he is finally sent to Naples to study art. Alessandro, the wine-merchant, under whose wing he arrives in town, gets him a place in the workshop of an antique faker. The work soon tires Paul, and he registers at the academy for real instruction. He rooms in a house in the slums with a medical student, Pietro Viva. The keeper of the house is Cristina, a beautiful woman and mistress of the owner, Vincenzo Saccola. During his stay in the house Paul finds her more and more of an enigma. His room-mate tries to make love to her and is rebuffed. At last Paul falls in love with her himself, and she tells him the story of her life: how she has been living with Saccola since she was a girl, how he beats and terrorizes her, how happy she is in her love for Paul.

A plague breaks out in Naples. It spreads, and soon all the town is affected by it. Pietro works night and day in the hospitals. He advises Paul to get out of town while there is yet time. But Paul refuses to leave Cristina. One night, Saccola, who has become suspicious, catches Cristina coming from Paul's room. He beats her and imprisons her. Paul tries frantically to release her. He goes out into the streets to find help in some form or other, and, while wandering about the city through the horrors of the plague, he is himself stricken and regains consciousness some weeks later in a hospital. When he

returns to the house where he used to lodge, he finds that it has been closed by order of the city authorities. He can find no trace of Cristina or Pietro. When he applies to Saccola, he is allowed to assume that the former has perished in the plague. He leaves the city and goes to spend the rest of his life in England. The story is told from the point of view of Paul Ritchie, the middle-aged and successful painter, returning one day to the scene of his youthful love.

Francis Brett Young possesses at times two superficial resemblances to Conrad. The first is the very evident dwelling upon the part played by fate in men's lives. The second is the attitude toward the Englishman in a different latitude from his own, and among people of an entirely different culture. Both of these characteristics are shown particularly in *The Red Knight* and *Sea Horses.* The latter is a sea story done in the Conrad manner without the Conrad fortune or destiny motif. The plot of the story is good but the denouement is too romantically wrought. But Young has not the poise or the scope of Conrad. *The Red Knight, Sea Horses,* and *Black Roses* might have afforded good plots for Conrad, but the latter would have needed to apply his literary alchemy to make the work great.

Apart from the excess romanticism in these novels of Italy, Young shows himself superior to most of the Anglo-Italian school in technique and in the story sense. Another point of superiority is his lack of interest in what has been called the "irridescence of putrescence" or the decadent elements which are so inartistically over-emphasized in modern writers in exile. He tells his stories of the Englishman's contact with the Italian in Italy from a refreshingly new angle. Instead of being wealthy idlers living apart from the native population in exquisite villas, his characters live with natives, and speak the language of the Neapolitan slums. The only drawback to these stories of the English in Italy is that they are too highly fictionalized à la Victor Hugo, a slight fault, but one that is inadmissable in this age.

G. B. STERN, REALISM, AND ITALY

Gladys Bronwyn Stern (Mrs. Geoffrey Lisle Holdsworth) (1890-) has given in *Thunderstorm* (1925) a story which stands out among the many novels of English life in Italy because of the facility of the writer and the fact that she has not been personally bitten by the dolce far niente virus of the old resident of the Côte d'Azur.

The book is divided into two parts. The first deals with the English character group as seen through the eyes of their Italian servants. A young English journalist, Johnny Morgan, and his wife, Theo, and Captain Locke, a middle-aged retired naval officer, have taken a villa near Nice. Elizabeth, cousin of Theo, is visiting with them. They are taken under the efficient wing of an Italian and his wife. These two stand between them and the world, accept them as their financial saviors, and manage everything tiresome about the business of living. Ettore and Giovanna are only too glad to do this because they have had a hard struggle, and regard existence in the villa as something like real happiness after a life of penury. All that these two ever expect is gratitude and applause. They, more than the owners themselves, have made the villa a home. They have made a garden. They have introduced pigs and chickens. They do the marketing, and the paying of the bills. Affairs come to a climax with a letter from Naples which is received by Ettore. It seems that in former times he had kept an inn, which had failed. To pay his debts he had borrowed from a brother-in-law, and now his sister-in-law writes telling of misfortune and asking for the money at once. Ettore begins secretly to pad his accounts, and thus pays his relative in a short time. But his wife finds it out, and there are scenes. Ettore at last quiets her conscience by explaining to her that he will pay the theft back by cutting down future expenses proportionally.

At this point the author takes up the story from another angle. Theo and her husband have been luxuriating in this easy life. One paints and the other writes, and they are happy; the captain smokes, and Elizabeth goes swimming and thinks

about the time when she can be married. One day there comes a letter from England, saying that old Pinkerton, reader for the firm of Mostyn and Radlett, has died. At this point occurs the thunderstorm which gives the title to the book. The peace of their life is broken. Theo and Johnny realize that the time has come to judge an opportunity. Johnny has connections who will give him the position if he wants it. It is lucrative and easy, and it will open many social and professional avenues to him. He at once tries to sell the villa. Elizabeth, however, who is engaged to the son of old Pinkerton, believes that the son should inherit his father's position. She argues that Theo and Johnny are comfortable enough, that she and Cyril wish to marry, and that she is justified in doing anything she can to get Cyril the place. The captain agrees with Elizabeth because he is comfortable and, if the villa is sold, he will have to go back to London to live with his old-maid sister. Elizabeth telegraphs her fiancé, telling him to ask for the position. Johnny reminds his friend Mostyn that he, Johnny, had been promised it. Then there is a revelation scene in which Elizabeth announces what she has done, and is called a cheat and is told to get out of the house. There is literally a thunderstorm of emotion. All polite repressions are forgotten and names are hurled which do not please. Elizabeth accuses Johnny and Theo of selfishness. She points out that Giovanna and Ettore, those two ideal servants, have devoted their lives to making their employers happy. She goes on to say that these Italians have no notion that they will ever have to look around for another situation. The idea of deserting their old servants and the thought of leaving the happy peace of Italy strikes a chill over the household. Everybody is dissatisfied.

Meanwhile in England, things work out in their own way. It seems that Captain Locke's sister is a great friend of old Radlett, who is something of a beau. In order to show her power and to keep her scapegrace brother out of England, she decides to have the position given to some one other than Johnny. At a luncheon she suggests the name of Cyril Pinkerton. The idea is acted upon, and a regretful cable informs

Johnny of the turn events have taken, and . . . the thunderstorm is over. Theo and Johnny realize that they have been in dread of having ever to leave Italy. Ettore and Giovanna feel that a crisis has passed. And the easeful life of drifting begins again. The last scene in the book is a calm evening, with all the English characters looking back with astonishment upon those few hours when, driven desperate by the strength of their selfish desires, each has turned against the other and for the time being has reverted to the savage.

This is a competent novel which reflects accurately the two important facts concerning the contact between Italy and England. English residents in Italy begin their life there by looking with contempt at the ease, and animal peace of mind of the Latin; and they end by trying to imitate it. And to the Italian resident, the Englishman will always be a beneficent, if somewhat mad, "milord."

In *A Deputy was King* (1926), the story concerns the quarrel and reconciliation between Giles Goddard, a young Englishman, and his wife, Toni Rakonitz, a young Jewish modiste. Toni is a member of a family of international Jews. This family, governed by a strong matriarch, Aunt Anastasia, is very irritating to Toni. She is tired of living for the family, tired of earning her own living, tired of doing without that careless joy which obsesses the young bloods of London since the war. As she tells her cousin Val, she wants to marry and feel that the rest of her life will be spent in enjoyment, without any tiresome bookkeeping. Toni is the proprietress of a prospering fashion shop in London. For years she has had to engage in business according to the family tradition, and she has made a success of it.

When she accepts Giles, she conceals the fact that she knows anything of money-getting. She wishes to appear just a sweet young thing. At their marriage it is agreed that each shall be permitted to live his own life. For a year or more everything goes smoothly. Giles is a member of a fast set of young Londoners, and Toni lets herself go. They live beyond their income in the tradition of Giles' father, Jimmy, who is always overdrawn.

Toni, unable to overcome a Jewish characteristic, insists upon having their children at the beginning of their marriage. A child is born. Another arrives the next year. All this while, after having reconciled her family to her marriage with a Christian, Toni has let all ideas of her business slip out of her head. From time to time her conscience hurts her, but she remains fixed in her determination to be a butterfly.

One day, Miss Thompson, her business assistant, comes to her for advice. It seems that a wholesaler, Belworthy, is not satisfied with the quantity of goods which the shop buys from him. He announces that unless an agreement is made to increase purchases, he not only must refuse to give them further credit, but will even demand instant payment on their outstanding bills. Giles is present at the interview, and he sides with Miss Thompson in believing that an agreement should be entered into to buy twice the quantity of Belworthy's goods. Toni understands the trick. She would have preferred to ask Belworthy for a nine month's extension on the bills, get his signature, and shut off all purchases. Otherwise, she sees through eyes well trained in business that Belworthy will be able to buy out her shop. However, she allows Giles to play the part of a "strong man." The Belworthy terms are accepted, and Toni and Giles go out to another party.

At this party Toni meets a distant cousin, Loraine Rakonitz, who is madly desirous of being accepted by her relatives. She imposes herself upon Toni, who does not like her. She bombards the rest of the family with her pleas for inclusion; but, through the influence of Toni, she is kept at a distance. But the girl has extraordinary powers of attraction. She is a plausible liar, and knows how to invoke sympathy. In the end she manages to have herself tolerated by the Rakonitz family. When Aunt Anastasia dies, leaving Toni the "oldest of the oldest" and therefore the spokesman of the tribe, there occurs an open fight between her and Loraine which leaves considerable animosity. One day in a dispute with Giles, Toni unwillingly explains to her husband how his advice has served to ruin or almost ruin the business of her shop. What hurts Giles' pride

most is that Toni had concealed from him the fact of her previous character as a business woman. The latter goes off to her shop and proceeds to revive its former status. Then one evening she receives a letter from Giles saying that Loraine needs his help and that he has gone off with her. Soon a letter comes from Val in Italy saying that Giles and Loraine are there. Toni sends her blessing.

The scene now shifts to Italy in Val's villa. The household is nominally presided over by old Aunt Elsa. But so subtly has Loraine made friends with the servants and visitors, that she possesses a kind of control of the situation. The otherwise peaceful home is put into a state of unrest by the sedition which this accomplished actress spreads through the ranks. A climax is reached when Richard Marcus, a cousin, arrives from England to visit Val, bringing with him a gorgeous Chinese coat, as a present to her from her lover, Stephen Greenway. Loraine covets the coat, not so much because it is beautiful as for the chance it offers of bringing her into the limelight before the group in the villa. She proceeds to spread a tale to the effect that the coat was sent to her by Greenway. Each person she tells is sworn to secrecy, a secrecy which she knows will not be observed. Val comes to be looked upon by her guests as the false possessor of the coat, and Loraine takes on the romantic glamor of a martyr. Giles begins to see through her. He has already tired of her, and longs to go back to his first love. In the midst of the uproar, after the coat has been turned over to Loraine by a penitent Val, Stephen Greenway turns up and exposes the plot. Loraine adeptly switches over to the rôle of an abused and misunderstood woman.

The story closes with a rush. Giles breaks relations with Loraine. While packing his goods he suffers from a hemorrhage. A telegram to Toni starts her on her way to Italy. She arrives and becomes his nurse at once. Because of the state of his lungs, they decide to build and stay in Italy. Toni enters into her traditional rôle of matriarch. She plays hostess to the workers in her vineyard. She shelters the destitute members of her family. She loves her husband.

The book, like others of Miss Stern's, is most competently written in the matter of form, but it lacks a body and substance found not only in the greatest novelists of all time, but in the best of today. The setting of Italy plays no important part in the story.

Debonair (1928) has to do with a young English woman who, like Ann Veronica in Well's book by that name, finds the conventional life of her family too monotonous, and tries to live in her own manner. However, she compromises in ways in which Ann Veronica does not. Loveday, the very modern daughter of Mrs. Trevelyan, is sent to live in London while her "Victorian" mother lives on the Riviera. Loveday begins some experimental living. She runs away from the chaperonage provided by her mother, and sets out to win her way in the world with her comrade Mercedes. They live in furnished lodgings, and manage to keep afloat mysteriously, by hovering on the edge of the demimonde. One night when things are looking worse than usual, Loveday meets a young man whom she feels that she loves. She is handicapped in her campaign, however, because of the fact that she has met him under circumstances which have led him to suppose her really of the demimonde. Subsequently she irritates him with her suggestion that he supply her with a little money; and after a time we find her established at Charles' home, where his mother, Petal, also lives. Loveday is and is not his mistress. And he still does not give her money.

One day, irritated by her hint that she needs money, Charles shows anger. Loveday, thereup, "just because," runs away with von Tadelheim, a dancing master. When the latter, somewhere in central Europe, attempts to take what he has been led to think is his, he is rebuffed, and Loveday borrows money from a passing prostitute and returns to her mother, who knows nothing of this life of her daughter. For a time, Loveday lives a penitently obedient life, but when her mother jealously insults her friend, Judith Maitland, she runs away again and lives with the Maitlands. At this time she begins to long for Charles. Having burned her passport, she persuades Tim Somerset, the

husband of her friend, to escort her to England. They are stopped at the border, and Beatrice, Tom's wife, creates quite a scene.

At this point, an eccentric cousin of Loveday's mother, Cousin Augusta, dies, leaving her fortune to Mrs. Trevelyan, but there is no signed will. Loveday returns to her mother and helps her at the crisis. Later she confesses her past life to this "Victorian" lady, who is shocked almost beyond belief. During the litigation with the other relatives of Cousin Augusta which follows, Loveday and her mother go to London. Charles in the capacity of barrister, becomes acquainted with Mrs. Trevelyan and loses her case in the courts. In a short time Charles and Loveday are reunited and a marriage is agreed upon. When the young couple out of pity ask Mrs. Trevelyan to live with them, she consents under the impression that they are in need of her worldly guidance.

The story may be criticized on the ground that its appeal is too special to be good. The reader may remark to himself that he has only the author's word that human beings act as do the characters of the book. Otherwise, because perhaps of the superficial treatment by the author, the reader may consider them unreal wraiths, making grotesque motions in a background which, he is told, is Italy.

Modesta (1929), which deals with some English in Italy, has been given a new twist by the author. Usually such novels have for their purpose the exposition of the lack of understanding between the English and the Italians. In this case there is at least one character who understands the Italian viewpoint, although he reaches that understanding painfully.

Laurence Ferrier, a young Anglo-American, is the guest of Althea and Alan Rice in Italy. They have for their servants Modesta, Lisa, and Rosina Borello. Of the three sisters Modesta is the prettiest. She is a lazy coquette, and is spoiled by everyone. Laurence Ferrier, in a moment of elation, proposes to her and they are married. Belmont Ferrier, Laurence's foster-mother, makes no difficulty about the matter, when the bride is brought to London to live the luxurious life of which

she has always dreamed. Mrs. Ferrier receives her cordially and proceeds to spoil her. The mother, in fact, is rather pleased with her son's choice of a wife; because she feels that a girl of his own class would remove him from her influence, whereas this little peasant will be content to take her mother-in-law as a model. But since leaving Italy with his wife, Laurence has become dissatisfied. He does not like his simple little peasant wife being taught all the luxurious tastes of her mother-in-law's set. He does not like the way in which Modesta accepts her position as a lady of fashion and insists upon privileges to which she has never been used. His mother backs up her daughter-in-law. She has concealed from Laurence the fact that he is only her adopted son. For many years the one thought that has rankled in her mind is the fact that she has been declared barren by the doctors. She has expressed her thwarted maternity by interfering in the life of her foster-son. Now she feels that she must support the contention of her daughter-in-law, if she is to continue to stifle the individuality of Laurence. Some years before, Belmont Ferrier and her late husband had adopted a little French orphan, Nicholas Lepuy. She has supervised his education, and guided him to his present position of distinction as actor in the Théâtre Française. Visiting her in London, Nicholas takes note of Laurence's position and sympathizes with him. It is his opinion that Belmont should tell Laurence that she is not his mother, and then step gracefully out of the picture.

Laurence, however, takes matters in his own hands. He kidnaps his wife and takes her back to the little village in Italy where he has found her. He treats her much as Petruchio treats Kate. He tells her family that he has had her as a mistress and not as a wife. He hires a little house and begins to live the primitive life of the Italian peasant. He makes a point of treating his wife exactly as her father treats her mother. He is gratified to find that his wife is growing to love him and he begins to glory in his new freedom from his mother. Modesta becomes with child, and Laurence in a panic sends for his mother. Nicholas accompanies her. A scene takes place in which Laurence

learns the facts about his parentage, and leaves Belmont to take up permanently his life as a tiller of the soil. Belmont goes off to Paris, consoling herself with Nicholas, who is now her lover.

The story is technically well written. But like most of the author's works it lacks the depths and perspectives indispensable to great fiction. Scenes are merely sketched and situations are but glossed over. And the superficial attitude of the writer to the human situation involved serves in the end to exasperate the reader used to a more wholesome diet. Miss Stern can scarcely be said to reflect the life of Italy, nor can she seize the Anglo-Italian relation, probably because her viewpoint is international.

She treats Italy as scarcely more than a dramatic setting for her characters. Italy for her is bizarre, colorful, different; therefore she makes use of it. Her treatment of Italian characters is largely as though they were stock puppets, though here and there a real personage emerges. She uses them chiefly to serve as counter foils for her English tourist characters. In fact, almost all of Miss Stern's characters have amusing surfaces, but lack interiors. The reader is not allowed to suppose the existence of mysterious inner lives. In addition to this, Miss Stern's use of Italy as a background is very limited. The reader is given the impression that she has had some experience with the villa life in some town on the Riviera; but that she knows little and cares little for those things of Italy which have made so truly for its culture. Her method is capable of being reduced to a formula which works out in one of two ways. Foreigners in Italy either find themselves under the spell of the bland climate or the equally bland natives and succumb; or after a period of relaxation they resist all about them and return to a northern home. But in spite of her shortcomings, Miss Stern's work is remarkable for its group characterizations and for the sense of reality which she achieves, the large scale of her plan notwithstanding.

THE GEORGIANS AND ITALY

In the strict sense of the word, "Georgian," as applied to literature, may refer to any piece of work written since 1910, the year of the accession of George V. However, the so-called "Georgian writers" are usually understood to be products of the last twenty years, and are very often expected to be quite different from all writers who came before them. And indeed a substantial number fulfill this requirement, in that they show more than ever before the pathological, the decadent, the exotic, or the merely fantastic. Such a condition cannot have resulted from the war, as it was well on its way before 1914. Either it is part of a natural sequence from Victorian literature, or it is a by-product of the present age which engrosses our attention, while the more normal writers, following native English traditions, march by. In studying Georgian fiction dealing with Italy, we find that the conservative novels, which include the works of Francis Brett Young and G. B. Stern, are considerably greater in number than the newer or experimental ones.

Among the conservative novels, the earliest which might be called Georgian is *Adam's Breed* (1912), by Radclyffe Hall. Unlike most Anglo-Italian novels, its scene is laid in England. Fabio and Teresa Boselli, who keep a grocery store in the Italian section of London, have a daughter, Olga, who dies in giving birth to an illegitimate son. The father is Ugo Doria, a famous Italian poet, whom Olga has met in Italy and whose name she refuses to divulge. In fact, after her death, no character in the story knows his identity. The boy is named Gian-Luca, without a surname, and is nursed by Rosa Nerone, the daughter of a tobacconist and wife of Mario, a waiter. The latter, when the boy grows up, gets him a position as waiter; and later Gian-Luca becomes head-waiter in the Doric, one of London's first restaurants, and marries Maddalena, an Italian peasant girl, who has been employed there. During all his short life Gian-Luca has adored the poetry of Ugo Doria and has idealized him, but when he waits upon him he finds the poet a gross sensualist who uses his genius to achieve petty triumphs.

This disgusts Gian-Luca with his own position and with Ugo. He has formerly taken great pride in his work and has tried to make an art of it. Henceforth he uses his position to encourage people to stuff themselves with food and drink, and to bring out their baser natures. He finally develops a neurosis on the subject of eating, gives up his position, wanders into the country, and starves to death.

The book gives an excellent picture of Italians in England, showing them to be a hard-working, thrifty group. Gian-Luca seems to be a combination of two elements inherited from a food purveying grandfather and a poetic father, which lead him to make an art of his work until he is disillusioned. If we are to judge by Miss Hall's other novels, Gian-Luca is to be regarded as a character-study in the field of neurology. However, the story is more interesting for its ensemble. There are a number of good characters of the Italian quarter, the friends of the Bosellis, such as Rocca the butcher; Giuseppi and Berta, son and daughter of Mario; and another Italian who cynically advises Gian-Luca to make the best of his opportunities.

Countess Mary Annett (von Arnim) Russell (1866-) is not a Georgian in the generally accepted sense, as she had begun writing long before 1910; and her novel *The Enchanted April* (1922) does not possess very definitely the characteristics of any age, except in the light touch of abandonment, in which some readers might recognize a recent tendency. The theme of the story is that Italy has an uplifting effect upon the English, a joy-producing elixir which dispels weariness and unhappiness. Mrs. Wilkins and Mrs. Arbuthnot are allured by an advertisement in the *Times* describing a small medieval Italian castle to be rented furnished for the month of April. To decrease their share of the expense they themselves advertise and secure two other ladies to join them, Lady Caroline Dester, a beautiful young girl surfeited with social functions and attentions; and an elderly widow, Mrs. Fisher, whose one interest in life seems to be notable Victorian characters she had known "when she was little." Mrs. Wilkins gives her husband to suppose that she is to go as the guest of Mrs. Arbuthnot. The

latter is particularly anxious to get away from England because her husband makes his living by writing popular memoirs of the mistresses of kings, and she cannot bear the thought of living upon the proceeds of the behavior of such women.

The beauty and charm of the Italian castle and its surroundings has an almost magic effect. Mrs. Wilkins wishes to share her new found joy with her husband, and writes for him to come. Upon his arrival he recognizes the young girl as belonging to an old and wealthy family and, being a lawyer, he sees an opportunity to make connections which may lead to business relations. He is gallant in general and quite pleases Mrs. Fisher by talking about her great Victorians. Mr. Arbuthnot is also summoned by his wife and he comes really in order to see Lady Caroline, who has known him under his pseudonym and who does not disclose this little matter. The book ends with an indication that Lady Caroline may marry young Mr. Briggs, owner of the castle.

The word which best describes the novel is "charming." Italy is regarded as a paradise in which everything will turn out well. However, there is no description of Italy as such. To be sure, as in so many similar novels, sunsets are watched, as is the castle itself from every angle. The trees and flowers too form much of the conversation. We see no Italians except the servants and a few of the peasant class who never lose an opportunity to cheat the "foolish English."

Venetian Lovers and Other Stories (1921), by Sir Philip Hamilton Gibbs (1877-), is a volume of more or less international stories, each of which reflects in some way the period just following the war. Two of them, including the title story, deal with Italy. *Venetian Lovers* is concerned with a love affair between Percival Goring, a young Englishman just out of college, and Paula, the beautiful young wife of Count Ostuni. The latter, a cabinet minister, has placed a tax upon bread in an attempt to save the nation financially; and has had to resign in the face of popular rage. Percival, because the Count will not at this juncture buy Paula an expensive jewel, offers to do so, and the two go into a store. Percival has to fight in order

for them to get out through the mob which has followed upon their heels. That same evening the mob, led by an erstwhile waiter, pushes its way into the hotel where the leading characters are stopping; and the Count retires to an upper floor. Paula to save Percival and because she has come to despise her husband, tells the enraged Italians where he is; and his life is saved only by the timely intervention of some American marines. Both the Count and Percival refuse to see Paula after this terrible night.

The other Italian story, *Miss O'Brien Comes to Rome,* is really Irish in characters and motives, with a more than usually accurate Italian background. Desmond White, an Ulster Protestant Irishman, has been engaged to Kitty O'Brien, who is of the Sinn Fein party. The war has separated the two and White has lost his arm in helping to crush the Irish rebellion of 1916. He has had to sentence Kitty's father to execution, and for this he is followed by Sinn Feiners, who capture him in Rome and take him outside the city to give him a trial and shoot him. Kitty, who is also in Rome upon Sinn Fein business, saves him. The pictures of Rome and the vicinity, though drawn in a few strokes, suggest Hawthorne's descriptions in *The Marble Faun.*

The works of Aldous Leonard Huxley (1894-) are likely to connote the fantastic as much by their titles as by their content. However, his fiction dealing with Italy is of the conservative kind. Especially is this true of *Young Archimedes and Other Stories* (1924), which contains two stories of Italy. The first of these is *The Little Mexican,* which deals with northern Italy. The raconteur, an Englishman, buys in Ravenna a broad brimmed hat, referred to as "the little Mexican." By this he is judged to be an artist or one interested in art, by Lieutenant Count Fabio Tirabassi, who invites him to his home to show him some Veronese frescoes with the idea that the stranger may help dispose of them for him, as he so needs the money. The Englishman stops from time to time to see the Lieutenant and learns of the cleverness of the latter's father. The old Tirabassi has had his son placed upon military duty near home and has seen that he marries a religious girl, by pretending to op-

pose the match. The son naturally will remain at home and there will be children. All this is to assure old Tirabassi a life of leisure and liberty; and his existence is spent between enjoying the comforts of home and leaving his old wife for weeks at a time while he sojourns with his mistress.

The title story, *Young Archimedes,* deals with a most amazingly precocious child, Guido, who is discovered by a young Englishman and his wife who have taken a house near Fiesole. Guido, a peasant's son, at the age of six attracts attention to himself by picking out the better numbers upon a Victor victrola. The Englishman teaches him the notes upon a piano and the boy plays most remarkably. But he shows a much greater genius in mathematics, giving promise of becoming a new Archimedes. However, after the English people leave the place for mountain air, Signora Bondi, the landlady of Guido's father, compels the latter to sell the boy to her. She has heard him play and believes that she shall be able to profit considerably through his talent. But Guido is so unhappy that he leaps from a high window and is killed.

These two stories of Mr. Huxley are accurate studies of Italian life and nature. They are so good, perhaps, because they are first based upon a true knowledge of human nature, and are then applied to Italy. They are stories of description more than of incident and are written in a rather leisurely way, resembling in structure the short stories of Conrad and Mr. Galsworthy, rather than those of Bret Harte and Mr. Kipling.

Those Barren Leaves (1925), though well within the conservative group of Georgian novels, tends somewhat toward the works treated under the heading "The Englishman and the Sirocco." It is the story of Mrs. Lilian Aldwinkle, a middle-aged widow, who has bought an old palace in Vezza in which to entertain more or less permanent English visitors. She is a lion-hunter and keeps her home filled with neo-celebrities. To the palace comes Mr. Calamy, a young aristocrat, whom Mary Thriplow, a popular novelist, entices into a love affair, which finally falls of its own weight. Mr. Flax, a celebrated labor leader, is already there with Lord Hovenden, a wealthy young

noble, who falls in love with Irene, Mrs. Aldwinkle's niece. Mr. Cardan, an elderly man, brilliant and unmoral, formerly wealthy, is now dependent upon Mrs. Aldwinkle for his support. He meets Grace Elver, a feeble-minded woman with some money, whose brother has brought her to Italy hoping that she will die of malaria and leave him her wealth. Cardan brings her to the palace and they become engaged. Before they are married, however, she dies of eating tainted fish. Francis Chelifer, a poet, is found by Mrs. Aldwinkle, half drowned upon the beach. She captures him and adds him to the collection. She soon falls in love with him, but he repels her. Thus the story ends pretty much where it begins, except that Irene marries Hovenden.

The book is hardly a novel in the strict sense, but rather a series of incidents interwoven with the characters. There is a great deal of conversation upon Italy, being for the most part initiated by Mrs. Aldwinkle, who, as the reader soon finds out, knows very little about the subject. But it is English characters, not Italian, that are treated. *Those Barren Leaves* is not written in the simple, realistic manner of *Young Archimedes,* but with somewhat of Mr. Huxley's cynical brilliance. All the characters are clearly drawn, but they are rather lifeless.

Cat's Cradle (1925), by Maurice Baring (1874-), is a "big" novel in that it has about thirty-five characters beside the servants and occasional personages who are mentioned, in that it sweeps through so many years, and in that so much occurs. The author would seem to have planned an epical social novel in the manner of Tolstoi, but he has failed chiefly because of the things of which he writes—the deaths and misfortunes of the upper crust, which do not concern the reader as they used to. If, instead of writing about his characters as nobles and aristocracy, Mr. Baring had attempted to treat them as human beings, he might well have succeeded in holding our interest.

Blanche Clifford, daughter of Henry Clifford, being convinced by her worldly father that it would be folly to marry where there is no money, is induced to marry Prince Roccapalumba, although she loves Sidney Hope. Blanche's life then

removes to Rome and Roman society. From the first days of her marriage she realizes that her mother-in-law, the Princess, is the controlling factor in the household. So great is the jealousy of her husband and so watchful is the Princess that her life becomes a burden. She is daily admonished that certain things may not be done by matrons in Rome. When her baby is born, an Italian nurse takes complete charge, although Blanche has wanted an English nurse. Through the stupidity of the nurse the baby dies, and Blanche becomes a different woman. There is no longer any pretense about loving her husband. Roman society becomes more oppressive to her. The Prince is more and more unwilling to allow Blanche to spend any time in England. A young Russian poet falls in love with her and the jealousy of her husband is aroused. But through the skillful machinations of the Princess, Blanche is separated from Valesky, and finally word comes of the latter's death. Again, while spending some time in England, Blanche meets at a country house a young man by the name of Adrian Tyne. He tells her that he loves her, and Blanche might have made a break for freedom at this point; but her mother-in-law hustles her off to Italy, and Adrian's mother obtains from Blanche her promise to discourage the young man in his attentions. Blanche's mood is further irritated by a Mrs. Winslope who has entered into an affair with the Prince. In these dark days three persons act as guides and comforters to Blanche. Francis Betherton, an artist, is in middle age. Otherwise he might have been her first successful lover. As it is, he understands her and accepts her confidences. The other two, Father Byrne and Father Michael Gardner, enter the scene when Blanche becomes a Catholic, and these two priests, one in Rome and one in London, help her over many rough places. The first half of the book comes to a halt rather curiously. Blanche is worn out by the false suspicions of the Prince and all his relatives. She determines to free herself, at all costs, and so she encourages the addresses of a friend of her husband, Alfredo Chiaromonte, and is prepared to run away with him. Then, quite suddenly, everything is changed. The Prince is stricken with a queer ill-

ness. The doctors can find nothing wrong physically, but he appears to be unable to leave his bed. Blanche takes up the rôle of nurse, and accepts what promises to be a lifelong confinement.

Fourteen years have elapsed. Blanche's beauty is as great and as famous as ever. Her husband still keeps to his bed, and the doctors say that there is a nervous disease at the bottom of the trouble. A Mrs. Lacy arrives in Rome with her son, Bernard, and his friend, Walter Troumestre. The son is a bit off his oats, so to speak, having been refused by a girl in England. Each week there is a social gathering in the bedroom of the Prince. This is the only opportunity Blanche has of seeing society. Mrs. Winslope, the Prince's mother, and a few others of the family circle are always there. Mrs. Lacy and her son attend, and Bernard soon discovers that he is in love with Blanche. One afternoon, having taken up hunting again at her mother-in-law's insistence, Blanche finds herself alone in the field with Bernard. They confess their love for each other, and their affair progresses. One night they are discovered in each other's arms by the Prince, who has left his bed miraculously. Driven out of Roman society by the scandal, Blanche looks up her uncle, Charles Clifford, who for many years has shocked his family by his conduct. He has married a Spanish dancer and has become a Catholic. His wife is now dead and there is a young daughter of fourteen, Rose Mary. Blanche feels sorry for this old outcast and offers to set up house with him in England. Bernard has started upon a world tour, and she feels that his love for her has flared out. A quiet, domestic life begins in England. But the damp English climate does not agree with her uncle, and Blanche moves him to Spain, where he soon dies, leaving his daughter in her care. About this time the Prince dies, and Blanche is her own mistress. She enters English society and is seen everywhere. From time to time she hears indirectly about Bernard in his wanderings. Another bit of news strikes her as ironical—Sidney Hope has become heir to a vast fortune. Rose Mary is growing up and becoming beautiful and it is apparent that she will soon have suitors. When

Bernard returns, he and Blanche meet frequently. They still love each other but nothing is said about their former relations. Bernard is conscious of the fact that Rose Mary is a beautiful young woman. He also begins to fear that Blanche no longer cares for him and determines to ask for the former's hand. When he comes to the interview with Blanche, she pretends to believe that he is asking to marry her, and accepts him. Bernard is a gentleman and lets the matter rest. They are married, and a short time later Walter Troumestre marries Rose Mary.

Now begins the first period of happiness in Blanche's life. Bernard and she entertain at their country estate, and he has convinced himself that he is in love with his wife. Meanwhile Rose Mary and her husband are travelling in the Orient. It is not until the latter couple return to England that trouble begins. It is soon apparent that Bernard is attracted by Rose Mary. She gives him no encouragement, but he is constantly consulting her upon one thing and another. He does not realize that he is falling in love, and when Blanche quarrels with him about his conduct he is indignant. The ménage à quatre is broken up for a time by the outbreak of the Boer War, as both husbands enlist. When they return things are worse than ever, and after Rose Mary nearly dies in giving birth to her child, Bernard finds that he cannot live without seeing her. Walter dies in the Russo-Japanese War. Two more young men fall in love with Blanche and add to the troubles. After some time of failing health Blanche dies, and Rose Mary and Bernard are at length united in marriage. The curtain goes down upon the eve of the World War and Bernard's getting ready to face another campaign.

One of the very youngest of the Georgian writers interested in Italy is Louis Golding (1895-), who approached the subject through the essay, and who down to the present time seemed to prefer that form to fiction. In *Sunward, Being Impressions of Italy* (1924) and *Sicilian Noon* (1925), two books with enchanting titles, the author has followed the perilous task of impressionism. In the first, Mr. Golding travels from the snow-tipped Alps to sun-drenched Sicily. And as one goes with him from

the north to the south, where exotic traces of Hellenic and Oriental civilizations are still brooding over what were ancient colonies; one recalls the lyrical passages in Heine's *Italienische Reise*. But Mr. Golding does not always write of scenery and historical forces. The reader cannot forget the comparison of Verona with Arles, an amusing street brawl between two unbridled housewives at Naples, English and American pseudo-sophisticates, irritating extortioners, the pastoral envoi to the mock Liberian feast at Capri, a purple noon near Sorento. But one can always detect an artificial preciosity which belies his attempted lyricism. This is especially true of the poems with which he has sprinkled his pages. Yet there are passages which by sheer unusual incidents almost compensate. Mr. Golding does have an engaging eye and an audacious disposition, and he is therefore involved in episodes of human interest and exotic picturesqueness. His trip from Venice to the Adriatic by means of a cement barge, his encounter with the dictionary-begging boatman and the officer at Chioggia, and his experiences with the comb hawker at Messina—all are interesting.

In *Sicilian Noon* one remembers the author's visits to the marionettes, which native implication announced as the haunt of mysterious dangers; his delightful discovery that the dumb-show was owned by Achille Greco, a friend and admirer of Henry Festing Jones, the biographer of Samuel Butler; and his championing of Trapini against the jaundiced accusation of D. H. Lawrence, who could not get the beefsteak there that he wanted. One also remembers his descriptions of Palermo, the distant view of Etna, and many other such scenes. His best modulated prose reflecting both beauty of phrase and of idea is revealed in the passage describing the summit of Monte Varvaro at Segesta.

"From the ascent to the theatre upon the summit of Monte Varvaro, which was the seat of the ancient Greek city, the temple looked hollow and fragile, like the abandoned plaything of children who gave up playing and grew up and died thousands of years ago—a sort of Apollo's ark. The noon, breathless, older than dawn or dusk, the essential circumstance of this sun and sky and sea, made the temple a thing

of no centuries at all. It seemed no older than a shack in a mining town in Texas. . . . Greece and Sicily were old enough. Sicilian noon, was older, confounding all subsequent time."

Yet in spite of all the saturated background of classical antiquity rich in color and redolent of legend, these books do not succeed as delightful travelogues which might intrigue the attention of the uninitiated. They are in reality journalistic diaries, written here and there in exceptional prose, of value chiefly to their author, and of interest to those who already know Italy and Mr. Golding.

Luigi of Catanzaro (1927) is a short story in which Mr. Golding draws freely upon his fund of satire. It is as follows. In the summer of 1926, there was to have been the canonization of Luigi of Catanzaro, a holy man who had lived centuries before and had performed miracles resembling those of the early Church fathers. But his Holiness refuses the canonization. Inquiry is made as to the reason and it is found that recent news has brought to light the fact that Luigi's father had been a rabbi burned during the Inquisition. There follows a long debate as to whether the man who had lived such a saintly life should be made a saint, but the matter is decided in the negative.

Osbert Sitwell (1892-) has recently turned to Italy as the scene of travel and description, and fiction. In 1925 he published *Discursions on Travel, Art, and Life,* which deals chiefly with Italy. The book is divided into four parts: *Southern Italy, Cities of the Phœnix, Fiume and D'Annunzio,* and *Teutonic Variations.* The whole is written in a very evident literary manner. In going through the book one comes to feel that the geographical divisions are incidental, and that the author's mind is a greater traveler than his body. One finds greater variety in ranging through time than through countries and provinces. Mr. Sitwell does not follow the beaten track of tourists. For example, he makes much of Lecce, the administrative center of the province of the same name. Here he sees and describes its architecture, saying that it "has a thousand beautiful buildings and no reputation." This is true, the city has not a long Italian history

behind it. It was for some time held by counts of Norman blood, it afterward passed to the Orsini, and the rank of provincial capital was bestowed by Ferdinand of Aragon in acknowledgment of its fidelity to his cause. Mr. Sitwell refers to Mr. Douglas' *Old Calabria* for an account of the Flying Monk, San Giuseppe di Copertino, one of the many miracle-workers in the seventeenth and eighteenth centuries.

Following the account of Lecce, comes the section entitled *King Bombá.* This monarch whose name was Ferdinand II., King of Naples, was the last vestige of the Divine Right of Kings. After satirizing King Bomba, Mr. Sitwell gives us some lovely pieces of prose:

"When the flamingo-tinted rays of the early sun lay as feathers along the ledges and on the sharp angles of church and palace, I was already walking down the empty streets. The Palazzo della Prefettura was still drenched from the night's mists, and the feathers of the sunlight could almost be seen brushing the stone, drying the wet cupids, and wringing the dew out of the huge roses, or striving to rid thicket or mysterious grove of their lingering darkness."

The part entitled *Fiume and D'Annunzio* shows the author indulging in an admixture of satire and political controversy. At times Mr. Stilwell indulges in an interlude of artistical biography of D'Annunzio, a writer who it seems quite clear, has influenced the descriptive prose style of the author.

Many passages in the book, unlike the description of Lecce, are not examples of prose artistry, showing a negligence which often overworks words like "lovely," "grand," "splendid," and does not pause to find the happy word expression. However, Osbert Sitwell has given us some most remarkable passages of prose in his writings upon Italy. It would seem as though his very vocabulary had received an Italian influence, by absorbing and using words, such as "crepuscular."

Mr. Sitwell published in the August 1930 number of *The Fortnightly Review* what he calls an Italian tale, entitled *Echoes,* which is hardly fiction in the true sense. It is rather an incident told by a traveler in Italy. The latter with a companion is walking

among mountains in sight of the sea. And at this point there is a wealth of description, such as:

". . . Butterflies would poise themselves for an instant on the purple wisps of the flowers, making them sway, and then would flutter and leap away again: while the hue of these fleecy mauve flowers served to draw out of the sea every imaginable vibration of blue, wine-colour and green. Across the water, lay a long, bare ridge of mountains, its outlines and contours showing against the horizon like the spine and ribs of some vast, extinct leviathan wrecked there long ago in a tropical convulsion of the sea. . . ."

There is to be una grande festa in a town below, at which the Prefect of the province is to be present. It is the fifth or sixth anniversary of the Great March, and the village folk are out and stirring. They are followed and annoyed by a beggar in the shape of an idiot boy, who runs round them and places himself in their way over and over. They finally walk too fast for him. Later, when they descend to the sea-coast, they find a group of townsfolk annoying the idot by keeping him in the sea, into which he had thrown himself to get away from them.

The latest English novel dealing with Italy is *Exile* (1930) by George Warwick Deeping. The author has improved to a slight extent since writing his other novel upon Italy, *The Lame Englishman*. *Exile* begins with Billy Brown, a modern young English woman, arriving at the island of Tindaro to help manage an English tea-room belonging to Miss Julia Lord, a middle-aged English spinster. Billy finds herself plunged into a new life full of intrigue, new sensations, and moral considerations. On the island there are five distinct groups. There are the "exiles," people living there because they can live nowhere else. There are the respectable English residents, numbering among them Miss Lord, Dr. Burt and his wife, and Miss Haycroft. There are the tourists, who flit about the scene tiresomely like mosquitoes, and who, like the mosquitoes, are only seasonal. There are the natives. And there is also a group of society humbugs, who assume the censorship of all things done or said.

One of the most elegant of the "exiles" is Oscar Slade, a writer of risqué insincerities. It amuses him to watch the

comedy of the other "exiles'" lives. He is a wealthy and a dangerous man. He has ruined the life of Sadie Shone, now a vulgar and carefree frequenter of cafés; and he is looked upon as responsible for the suicide of another young English woman. He has a native mistress, and now he has cast his eyes on Billy Brown. Miss Lord is unwilling to interfere in the affair. Billy and Slade go bathing together, and Billy finds herself believing that there may be something in the Epicurean philosophy which constitutes Slade's life. Dr. and Mrs. Burt watch the two with regret, but hesitate to interfere also. At last Slade and Billy become engaged.

Late one night Dr. Burt and his wife are sitting up waiting for something. Stella Burt is something of a psychic, and has insisted that something terrible is going to happen. A knock sounds at the door. It is Slade's servant. His master has been stabbed to death in his sleep by his mistress, who has been angered by his engagement to Billy. The latter is not so upset by the news as her friends believe that she will be, especially after hearing what kind of man Slade really was. She carries on her work, but by the time summer comes her health is not so good, and Julia Lord insists upon her going home to see her mother. Billy returns from England full of plans. She will enlarge the business of the tea-room to include real estate. She will arrange to get her mother away from her slavery to the two younger children. She will be a young woman severely interested in the business side of life and nothing else. Billy makes a business success, but her life is not allowed to be as business-like as she has planned. A young architect, Isherwood, arrives on the island after a breakdown. He has lost interest in things and is ready to give up. He arranges with the businesslike Miss Brown for a villa, and asks her aid in furnishing it. Then he dawdles about. He becomes acquainted with the gang of exiles at the café, and drinks too much. He makes love to a luscious little widow by the name of Mrs. Marrish. All the time he knows that he loves Billy, but she frightens him with her business-like manners. Frevick, an elderly artist, whose life has been ruined, feels sorry for this young man who is tak-

ing the same path which he himself had taken when he had been young and hopeless. When he dies he leaves his paints to Isherwood. For some time this has a heartening effect on the young man, but his lack of success with Billy is too much for him. One morning he tries to commit suicide and is interrupted by Billy, who is digusted with what she calls his lack of backbone. They see less of each other, but one night Billy meets Isherwood in the street drunk. He confesses his love for her and she allows him to see that she loves him. She does not understand why she does this; it just happens. Things now begin to mend. Isherwood is again anxious to try his hand at architecture. Billy manages to interest an English financier in a real estate scheme, and Isherwood is made the architect. Billy is happy. Isherwood is happy. Julia Lord is happy. Sadie Shone reforms and is happy. In fact, everybody is happy.

"Warwick Deeping" has given us in a poor fashion another version of the aspect of the Englishman transplanted in Italy. Whereas Mr. Young, because of his superior powers of observation and intellectuality, gives generally an accurately colored canvas with all in proper perspective, and adds in his own way a transcription from life; "Warwick Deeping," who believes "in the large simple things," gives an unassimilated drawing, full of false tones, bad perspectives, and falsities. He seems to have no ear and no eye. He cannot transcribe life, because he does not see it. His interest in life is moral, and the book is justified no doubt in his mind by the fact that two good young people of Nordic strain save themselves from Mediterranean contamination by marrying each other.

If we glance back over this chapter of Georgian novelists dealing with Italy, we shall find that the writers treated—good, bad, and indifferent—constitute a fair example of any group of English writers covering the same period of time, and chosen for some arbitrary reason. They comprise the novelists whose work seems to be a natural, not forced, development from an earlier period.

THE GEORGIANS AND ITALY

(*Continued*)

A considerable number of Georgian writers have consciously or unconsciously departed so strikingly from the usual and expected as to be called for present purposes "experimentalists." More than one of these writers have formed the centres of cults, which give promise of being short lived. The advocates of such writers look upon them as the natural products of the age and consider that they are pointing the way toward a greater perfection in literary art. One of the characteristics of this new group is an obsession in the sex motif. Yet in his book on the novel, the late W. L. George assures us that the British novelist has not yet attained complete freedom in dealing with matters of sex, which he says, still play a larger part in life than in fiction. In reading some of the works of the period, one is inclined to think that the disproportion is the other way.

Edward Morgan Forster (1879-), David Herbert Lawrence (1885-1930), and Elizabeth Bowen, of the group of experimentalists, deal with Italy in several ways. Mr. Forster began his work in fiction with *Where Angels Fear to Tread* (1905), the greater part of whose scene is laid in Italy, and which seems to be an endeavor to contrast English and Italian character. But though there is some bit of truth in the author's delineation of each, the English and the Italian characters are extremely eccentric. Ten years before the story opens, Charles Herriton had married Lilia Theobald, against the wishes of his family, who after his death seek to keep her "respectable" by placing her and her little daughter in a house near them at Sawston. But fearing that she may marry Mr. Kingcroft, who lives near her mother in Yorkshire, they arrange for her to go upon an extended trip to Italy.

Soon her relatives hear that she is to be married to a member of the Italian nobility. Philip, her brother-in-law, is sent out with Caroline Abbot, to Monteriano to rescue Lilia. Upon arriving, they find her already married to Gino Carella, a young

man of twenty, the son of a local dentist, and just out of the army. Philip and Caroline, seeing that nothing can be done, return. Lilia buys a house and the pair settle down. At first Gino looks up to his wife as to a superior being, and she, thinking him a fool because he is lazy, treats him accordingly. He luxuriates in her wealth, but he does not know what to make of her English ways, her desire for solitary walks and for giving tea-parties. He becomes jealous in the abstract and forbids her entertaining outsiders and taking walks. He is unfaithful to her and she finds it out. But it is not until he storms at her for having gone out at night that she tells him that she knows all. He is then kind to her, but not contrite, and he cannot understand why she will not forgive him. She writes to Mr. Kingcroft to come rescue her, but Gino intercepts the letter. Gino longs for a son, and a year after their marriage Lilia gives birth to one and dies.

Caroline, Philip, and Harriet, his sister, go to Monteriano to get the child, though the father has written that he will not surrender it. At the opera in the town the three meet Gino and make an appointment with him for the next day. Caroline is finding herself enchanted with Italy. When they visit Gino, he is firm in his refusal not to relinquish the child. As the English people are about to start for home, Harriet steals the child. In driving through the woods the carriage is overturned. Philip is injured and the child is killed. Philip returns and tells Gino, who begins to choke him. Caroline follows and saves Philip, and he and Gino become very friendly. Upon their return trip, Philip begins to propose to Caroline, when she tells him that she is in love with Gino.

The beginning and greater part of this novel is quite believable, but by the time that Lilia dies, unless one has the Forster vogue, he begins to feel that the author is trying consciously to be different from most of the novelists of his generation, and that he knows little of Italian character. It is quite believable that an Italian (any Continental for that matter) should insist rather openly upon a double standard of morality for himself and his wife, but his behavior after Lilia's death seems most in-

consistent and, from a critic's point of view, ridiculous. Indeed, the three English characters who go to Italy for the baby act almost as unbelievably.

A Room with a View (1908) is slightly more probable, though it too shows a surprising lack of knowledge of Italians on the part of one who has been looked upon as a cosmopolitan. The story opens at the dinner table of the Pensione Bertolini in Florence, where Lucy Honeychurch, a young English girl, and Charlotte Bartlett, her older cousin, who is chaperoning her, are complaining to each other that Signora "Bertolini," the cockney proprietress, has not given them a room with a view as she had promised. A Mr. Emerson, overhearing the conversation, offers them his room and that of his son, George, both of which overlook the Arno. Finally Miss Bartlett accepts his offer. Later they find the elder Emerson to be frank to the point of crudeness, but very sincere and kind-hearted.

In the meantime Miss Bartlett becomes rather friendly with Miss Lavish, an unconventional English woman, and does not object to Lucy's going out with that eccentric creature who, above all else, wishes to write a novel. They go to visit a church, and Miss Lavish, true to her unreliable nature, deserts Lucy, carrying off her Baedecker. In the church Lucy meets the Emersons, who, learning of her plight, are very kind to her. Here the elder Emerson speaks loudly, and openly expresses his views against what he regards as the flimsiness of religion, and in favor of socialistic principles. Lucy learns to like this tactless, bluff, but big-hearted man. A few days later Lucy goes shopping alone, in spite of Charlotte Bartlett's protests. As she passes though the Piazza della Signoria, she witnesses a murder resulting from a quarrel over five lira. She faints, and upon recovering finds herself in the arms of George Emerson. They walk to the Arno and lean on the parapet, and both agree that seeing the man die makes them want to live, and that a change has come over them. Shortly after this has occurred Lucy and George find themselves together at Fiesole. Being moved to romance by the violet-bespattered Italian spring, he suddenly takes her in his arms and kisses her.

On her return to England, Lucy becomes engaged to Cecil Vyse, an aristocratic, supercilious young man. She has no real reason for so doing; in fact, she dislikes him at heart and is constantly apologising for his sneering manner. George visits her and tells her that Vyse is an inhuman person who wishes to marry her in order to mould her after his own fashion. She finally breaks her engagement. However, she will not admit that she loves George until the latter's father, who is a good practical psychologist, tells her frankly and truly what is in her mind. The young couple are married and spend their honeymoon in Italy.

The plot of *A Room with a View* is very loose. The author seems to have wanted to write a psychological novel, but in this he has failed. The psychologically inclined reader may well hail Lucy's becoming engaged to a man for whom she does not care as a master stroke, on the ground that some girls do so. Likewise, the feeling that Lucy and George experience when looking at the Arno after they have seen the murder may be considered by the same reader as a bit of philosophy worth remembering. But such situations and scenes which occur in several other of the author's books do not approach the psychological. There is no analysis of mental processes, such as we have in George Eliot, George Meredith, and other truly psychological novelists.

The Story of the Siren (1920) is a short story, published in pamphlet form, which shows that Mr. Forster possesses considerable poetry and feeling for beauty. A group of English are sailing round the southern shores of Italy and the raconteur loses overboard a treatise which he is writing upon the *Deist Controversy*. A Sicilian boatman begins to undress in order to dive for it, and he asks its owner to remain on a ledge of sand until the boat comes back for him, saying that he may be able to show him something beautiful. The diver brings up the notebook in his mouth and then tells the story of his older brother, Giuseppi, who saw the Siren. According to the Sicilian's account, the two brothers were diving for some coins thrown by English tourists, and Giuseppi came up after his first dive with-

out coins, but having seen the Siren; he was never the same thereafter, though retaining his physical strength. He married a girl who had also seen the Siren, and the support of the two devolved upon the younger brother. Finally when the wife was about to give birth to a child, she was pushed over a cliff into the sea. The younger brother was about to kill the murderer when Giuseppi, to prevent his doing so, knocked him unconscious and left the place never to return.

By sheer word painting the reader is given a sense of an intense blueness of the sea, and of the Siren, thoroughly believed in by the Italians of the region. This siren lives in the sea because it is too vast to be blessed by priests, as are the fields and rocks. There is a similarity in this mystery of the sea to that in recent Irish literature. And side by side with this beautiful and weird mysticism is a good touch of the Pagan phase of Italian character, in the Sicilian's saying that priests are the cause of every misfortune.

". . . he bursts into the frantic blasphemy of one who has escaped from supervision, cursing the priests who had ruined his life, who had murdered his brother and the girl, whom he dared not murder back because they held the key of heaven and could ruin him in the next life too. 'Thus are we tricked!' was his cry and he stood up and kicked at the azure ripples with his feet, till he had obscured them with a cloud of sand."

Mr. Forster's treatment of Italy thus presents two aspects. In *Where Angels Fear to Tread* and *A Room with a View* the Italian characters verge upon the ridiculous and the English characters for the most part are little better; and we are given the impression that the author's objective is to be different from any other writer past or present. *The Story of the Siren*, however, shows that Mr. Forster possesses some of the qualities of mysticism and beauty such as are to be found in the plays of Edward Martyn.

David Herbert Lawrence (1885-1930) is a typical Georgian novelist in that his first novel was published in 1911, when he

was twenty-six years old, and in that in his first book he showed signs of the kind of work that he was to write until his death. In his works dealing with Italy he pursued the mannerisms that had come to be associated with him.

The Lost Girl (1920), like all of the author's novels, hinges upon sex. Alvina Houghton is born and bred in the Midlands. Her father, a linen-draper, is under the delusion that he was born to be a great business man, but all through his weary life his ventures are failures. His wife, largely because of his treatment of her, is nervous and unhappy. As Alvina grows up she finds the community in which she lives most unpleasant. It is a typical Victorian mining town in which it is a disgrace and catastrophe for a girl not to marry. Her first opportunity comes in the shape of a young man about to leave for Australia. He proposes and is accepted, but as she does not love him she soon breaks the engagement. In desperation she goes to London to study nursing. In the hospital she finds her first chance to associate with men. Young physicians constantly take liberties with her, but she gives herself to none. At the end of her training she returns home to practice maternity nursing. But because of her family's social position the townspeople feel unwilling to call her in upon their cases, and thus she is not able to make a livelihood. She is unhappy keeping house for her parents and she is beginning to feel the call of sex. The only man with whom she comes in contact is Arthur Witham. Though he is married, she would willingly succumb to his advances, but he makes none. His brother, an Oxford student, comes to town and pays court to Alvina; but he makes an unfavorable impression.

Meanwhile Houghton's business has greatly declined and falling in with an American, he opens a motion-picture theatre. Alvina is delegated to play the piano during the performances, and thus she meets a young Italian dancer, Francesco, with whom she has her first sex-experience. Mr. and Mrs. Houghton soon die. She hunts up Francesco at a nearby town and there follows more love-making. Soon after, Alvina makes up her mind to become a "lost girl" and goes to him. At first she is

shocked by the animal cruelty in his love-making; and leaves him to take a position as nurse. He follows her and in the end she surrenders and goes with him, her first lover. He takes her to Italy, the war breaks out, and he is conscripted. Alvina remains behind, about to become a mother.

The story is swiftly and completely told. Its chief faults are like those of every Lawrence novel. Its leading characters are highly oversexed and in addition there is an element of cruelty which seems pathological. Italy plays a small part in the book. The curtain merely falls upon an Italian scene which affects the homesick girl sadly and fills her with despair.

In the travel book, *Sea and Sardinia* (1921), the reader receives a clearer impression of Lawrence's thoughts and limitations than in many of his works of fiction. The narrative describes a trip to and through Sardinia. Lawrence and his woman companion make the tour of the island with haversack and staff, using second class carriages on the railroads; and the reader is given the flavor of this southern land so seldom seen by the traveller. The author, by so strongly expressing his aversion to the dirt, the talk, and the squalor, has put his finger upon the black and white contrast between the Anglo-Saxon and the Latin. He tells us that he chose Sardinia as he finds there a feeling of restlessness; and that, like the Basque country, it is interesting because it has remained out of the path of all Mediterranean civilizations, and has therefore some elements of an ancient world, rude, but more wholesome than our own machine-driven milieu. In his expression of world weariness, in his declaration that he is now convinced that there is such a thing in the world as an absolute evil, in his sickly feeling for beauty and suffering, he reveals himself as having undergone a sea-change. He is no longer the crass Lawrence, oppressed by the mystery of sex. He has become impressed by the restrictions put upon life by environment, fate, and inevitable death. But the most interesting quality of his character revealed by the book is his tendency to become exasperated by personal discomfort or petty injustices. Time after time he boils over with rage at the insolence and brutality of the rude peas-

ant. The amusing thing is that he is aware of this weakness, and accepts it as beyond his control.

Lawrence describes the country in a strange, impressionistic prose which gives us a glowing picture of this land of strange cloud-effects, leaden seas, threatening headlands, and volcanic cones. The beauty of the scenes is not talked about, but is revealed to us by methods which show the painter in Lawrence. Effects that strike the eye: contours, and varying shades of color are the subject-matter of the descriptions; but after all, according to the author, man is vile, especially these Italians with their paunches, their waddle, their gross vanity; and he and his companion are satisfied to head for Rome after all the beauties of Tonara, Sorgona, Gavoi, and Terranova.

Women in Love (1921) and *Aaron's Rod* (1922), Lawrence himself said, were written to complete a trilogy begun with *The Rainbow* (1915). *Women in Love* continues the sexual experiences of Ursula Brangwen, together with those of her sister Gudrun; but the reader would naturally wonder as to the connection between this and *Aaron's Rod.* The answer seems to be that the unifying element is not characters, but sex. This last is treated wholly emotionally in *The Rainbow,* but is more intellectualized in *Women in Love,* in which the effect upon the brain may be said to be psychopathic. *Aaron's Rod,* on the other hand, is an exposition of a man's struggle against his sexual destiny. Aaron Sisson, a miner in the Midlands, is shown as a husband and father. He is a competent musician, and his flute playing has served as solace for his lost love for his wife. But he has been realizing more and more that her interest in him, in spite of her love, is based primarily on a savage life force which drives her to possess him forever body and soul. He feels that she desires to swallow up his will and his personality in her dual function of mother and mate; and unconsciously he revolts. He is uneducated but intelligent, and he struggles against all the dictates of his instincts. On a Christmas eve he comes to a resolution and leaves home.

He is partly drunk at the time and finds himself trespassing on the grounds of Alfred Bricknell, an old coal magnate of the

district. He is taken in by the latter's guests and children, who give him whisky and examine him curiously. Josephine Ford, the fiancée of Bricknell's son, Jim, finds him attractive. Aaron is put up for the night, but slips away in the early morning. His trail is next picked up in London, where he is playing his flute in an orchestra. He is made much of by Josephine, Jim, and their Bohemian set. In this set he meets a Mr. Lilly, who seems to understand why he (Aaron) has left his wife. Lilly has long talks with him about the savage and destructive love of such a woman after marriage, and encourages him to go forth and lead his own life. Aaron fights shy of all the overtures made to him by women of the Bohemian circle. Josephine finally causes him to break his resolve. Soon after, he is discovered by Lilly wandering in a daze about London. He is so shaken by his recent encounter that he appears to be dying. A physician pronounces his trouble influenza, and for some weeks his life is despaired of. Lilly nurses him back to health, and advises him to go to Italy, where he will be able to earn his living with his flute.

This he does, and soon finds himself among the musical set in Milan, among them the Marchese del Torre and his wife. Aaron forms the habit of playing to the Marchesa on his flute, and they form a liaison. But Aaron's mind is oppressed by the savage attitude of the woman toward their affair, and he leaves her and is again a free man. One night he is robbed in the streets, and soon after, while sitting in a café, an explosion occurs and his precious flute is shattered. He feels bewildered and goes to Lilly for advice. The latter, realizing how Aaron's purposes and plans have been interfered with, how he refuses to submit to woman or to life, says:

". . . You, Aaron, you too have the need to submit. You, too, have the need livingly to yield to a more heroic soul, to give yourself. You know you have. And you know it isn't love. It is life submission. And you know it. But you kick against the pricks. And perhaps you'd rather die than yield. And so, die you must. It is your affair."

This novel is written upon an astutely considered theme. Its outstanding fault is wordiness and Freudian padding. The Italian setting adds nothing but a wider intellectual horizon and some exotic stage effects. Lawrence has added very little to English fiction upon Italy. In one case he has made it the refuge for the oversexed and in another the refuge for an individual fleeing from a sexual life. But for the demoralizing lassitude which is associated with life along the Italian coast, the story might have been located in almost any other place, as there is no infiltration of Italian influences in the narrow, stilted lives of these sad English tourists.

The last of the novels to be treated among the experimental type of Georgians is *The Hotel* (1928) by Elizabeth Bowen. The characters are merely sketched in after the manner of so many young writers of England and America. Many of these figures are quite inacceptable because of the inexperienced assumptions about life and the process of the emotions which this very young writer makes concerning them.

The setting of the story is a small hotel along the Mediterranean, the characters are all English, and the action concerns only the visitors, as no natives or native life enter into the development of the plot. Sidney Warren, a young English woman of some scholastic attainments, is staying with her cousin Mrs. Bellamy. The former has been taken to Italy in order to recover from a feeling of futile exhaustion acquired in study and other too exclusively intellectual pursuits. In her depressed state of mind, she has the misfortune to fall under the spell of a Mrs. Kerr, whose charm lies in her fastidious refinement of taste. The arrival of a young Anglican clergyman, James Milton, brings things to a head. He falls in love with Sidney and asks her to marry him, but she refuses. Mrs. Kerr's son, Ronald, appears upon the scene, and his mother at once turns from Sidney to entertain him. He has wandered about the world, sipping here and there at different cultures until his mind, bewildered by all that he has encountered, has taken refuge in a pose of superciliousness and recherché wit.

To save herself from greater depression Sidney tells Milton

that she will be his wife. The hotel folk are quite excited about the news, and preparations are made for the departure of the engaged pair. But Sidney realizes that she does not love Milton. She even faintly feels that she might love Ronald, but for his mother and his indifference. She breaks her engagement, and Milton and Ronald leave for England. Sidney is left at the end of the book more depressed than at the beginning, and the people on the hotel porch rock in their chairs and enjoy more speculations.

In looking back upon the last chapter, we find such new or outré phases of fiction as decadence, sex aberration treated in various ways, applications of Freudian or neo-Freudian philosophy, unaccountable actions of both English and Italian people, and the substitution of sketching for the drawing of characters and scenes.

A POPULAR QUASI-HISTORICAL NOVELIST

When studying the works of Raphael Sabatini (1875-), one is likely to approach them with a patronizing air and with the full assurance that he will find them the most veritable trash, with certain redeeming features, such as the Scott qualities of a healthy outlook upon life, open air adventure, and good narrative power. This attitude of mind is assuredly due to more than one cause. Mr. Sabatini makes an appeal to children that is extraordinary. No one ever sees his name in histories of literature, many of which contain at least mention of inferior contemporaries. And one generally hears of his works first as being produced upon the moving picture screen. As a matter of fact, his average achievement is better than that of quite a few romantic novelists of a previous generation, such as S. R. Crockett and Bernard Capes. Mr. Sabatini's tales are not restricted to one country or to one period of history, but roam the entire continent, touching the northern coasts of Africa and South America, and ranging in time from the fifteenth to the nineteenth century.

His first novel of Italy, *The Shame of Motley: Being the Memoir of Certain Transactions in the Life of Lazzaro Biancomonte, of Biancomonte, sometime Fool of the Court of Pesaro* (1919) is almost short enough to be called a novelette. The principal character, Lazarro Biancomonte, is a young noble whose patrimony was unjustly taken by Costanzo Sforza, Duke of Pesaro. The former is banished from the place for challenging Giovanni Sforza, son of Costanzo, to single encounter for the return of the lands. Lazzaro goes to Rome, bearing a letter from Lucrezia Borgia, wife of Giovanni Sforza, to her brother, Cesare Borgia, Cardinal of Valencia. The latter asks Biancomonte to carry a missive back to Lucrezia, telling the young noble that it contains a plan by which both he (Cesare) and Lazzaro may be revenged upon Sforza.

Biancomonte sets out on his journey and is able to prevent the capture of Paola Sforza di Santafior by Cesare Borgia's general, Ramiro del'Orca. The Borgia intends that she shall

marry his cousin Ignacio Sforza. The girl and Biancomonte enter the Court of Pesaro together. Giovanni and Lucrezia are sent for by the Pope and are divorced. Biancomonte, who, earlier in the story had been forced to wear motley, is now compelled to resume it, and in this capacity he saves Paola from Giovanni and Ramiro, through a series of hair-raising adventures, and the book ends with his marrying her and receiving his lands.

The plot is very commonplace and we feel that we have met with it before. Indeed it resembles in part Sir Walter Scott's *Quentin Durward,* Robert Neilson Stephen's *A Gentleman Player,* and even Frederick S. Isham's *Under the Rose.*

Sabatini's second novel dealing with Italy is *Love-at-Arms, Being a Narrative Excerpted from the Chronicles of Urbino during the Dominion of the High and Mighty Messer Guidobaldo da Montefeltro* (1921), a story of love, misunderstanding, bravery, devotion, treachery—the fundamentals of old fashioned romance. The time is that of the Renaissance and we are not surprised to meet again with Cesare Borgia, who has in recent years been written of perhaps more than any other character of his day.

In the book, Francesco del Falco, Count of Aquila, is offered the throne of the Dukedom of Babbiano, now occupied by his cousin, Gian Maria Sforza, in order to save that misruled country from the conquest of Cesare Borgia. Francesco declines the offer made him by a conspiring noble, on the grounds that his cousin is the duke and that he is not sure that he himself could make a good ruler, though admitting that he is a good soldier. However, he becomes the leader of the conspirators, who are attacked by the Duke's army, and soon after he is banished from Babbiano on pain of death. Gian Maria, taking his mother's advice, reluctantly goes to Urbino to conclude a marriage with Guidobaldo da Montefeltro's niece, the Monna Valentina. However, upon seeing her he immediately changes his mind. But she is nauseated by his advances and rejects him, even in the face of her uncle's commands. Romeo Gonzago,

who would have her himself, although she dislikes him, has Eccole Fortemani, a drunken, good-for-nothing and former mercenary, gather a group of raggamuffins; and with this troop, a few ladies, and Peppe the fool, Valentina flees to the Castle of Roccaleone. Francesco goes to her aid and endears himself to her by beating Fortemani and his unruly group into some sort of discipline. However, he is blamed for Gonzago's treachery and is put in a dungeon. On the morrow Gonzago opens the castle gates to Gian Maria, but Francesco leads the garrison, including Valentina, out of the fortress which is without ammunition, by a secret passage and takes possession of the Duke's camp, well equipped with war supplies. Training Gonzago's own guns upon the defenseless castle, Francesco sends word which has just been brought him to Gian Maria that the people of Babbiano will have him no longer as ruler unless he arrives home by morning. Francesco further tells the Duke that he will not be permitted to make his exit from Roccaleone unless Gonzago relinquish his claim to Valentina's hand. Urged by Guidobaldo, who is with him in the fortress, he reluctantly consents and Valentina is free to marry Francesco.

The Strolling Saint: Being the Confessions of the High and Mighty Agostino D'anguissola, Tyrant of Mondolfo and Lord of Carmina in the State of Piacenza (1923), though resembling its predecessor in a general way, is far superior in characterization and detail. Giovanni D'anguissola, having been defeated together with other nobles in a rebellion against the pontificial powers, has been banned by the Pope and is made a fugitive from home. His wife, a religious fanatic, intends their son, Agostino, to take orders, and when she hears of her husband's death, she sends the boy to Fra Cervasio for instruction. Several years later, Agostino thrashes a lout in the palace for tormenting a servant girl. In comforting the latter, he innocently caresses her; and for this his mother sends him to a pedant, Fifanti, whose young wife draws the boy into a liaison, and in self-defense he kills the jealous husband. Agostino is arrested but is freed by Cardinal Campara, who is accused of the murder because of his well known admiration of Signora Fifanti. The

Cardinal then goes off with the young widow, much to the chagrin and jealousy of Agostino.

However, wishing to cleanse himself of his sin, for he still entertains priestly sentiments, Agostino becomes an anchorite; but soon learns of the charlatanism connected with statues which supposedly perform miracles, and decides to do his good offices in the world. He is in love with Bianca, daughter of Ettore Cavalconti, Duke of Pagliano, and goes to him for protection. While at Pagliano, Pier Luigi Farnese, son of Pope Paul III., comes as an unbidden guest, accompanied by Cosimo D'anguissola, Agostino's cousin; and upon a trumped up charge Farnese causes Agostino to be arrested by the Inquisition and taken to Rome to be punished for sacrilege. Cavalconti, to free the young man, consents to the marriage of Bianca to Cosimo. Agostino is liberated just after the marriage has taken place, and tells Cavalconti that he has learned that Cosimo has married Bianca in order to pass her over to the decadent Farnese. Cavalconti and Agostino with an army ride to Piacenza, rescue Bianca, and set fire to the palace. A character named Galeotto, who appears from time to time in the story, reveals himself as Giovanni D'anguissola and kills Cosimo in a duel. Thus Bianca is free to marry Agostino.

As an historical novel, the book follows very closely the history of the time (1520-1547). Farnese aided by his father, Pope Paul III., was carrying on a policy of pretending to side with the people until he had dispossessed one noble after another, and then of crushing the people with unbelievable cruelty. The nobles, conspiring under the leadership of the Marquis D'anguissola, end this monster's vile life. Piacenza, by this stroke, passes from the Pope to the Emperor. This picture of Farnese is exactly as he is described by historians. However, almost all of the historical element of the novel is contained in the last hundred or more pages, the earlier and larger part constituting a sentimental story of the injustice with which Agostino D'anguissola meets.

The Banner of the Bull (1924) consists of three novelettes, having as the central figure Cesare Borgia, Duke of Valentinois,

and the son of Pope Alexander VI. These novelettes deal with Cesare's conquest of Romagna, which took place between November of 1499 and January of 1503. In his *Il Principe,* Niccolò Machiavelli presents Cesare as his ideal of the Prince who uses fine discretion in his choice of men to obtain his objectives, and who knows so well how to travel toward the "end which justifies the means." Indeed, Mr. Sabatini tells us that although Machiavelli wrote *Il Principe* with his pen, it was really Cesare Borgia who wrote it with facts. The wise Florentine secretary of state saw in the son of Pope Alexander VI. his ideal of the type of prince who should liberate Italy from the foreigner; and he holds him before the gaze of Lorenzo de Medici, to whom the book was dedicated and for the advice of whom it was written, as an example of the ideal ruler. Borgia failed in his conquest of Italy, but Machiavelli excuses his failure on the ground that it was due to ill fortune rather than to inability to use the proper means. According to Machiavelli, the misfortunes which prevented Borgia's success were the death of Pope Alexander VI. in 1503, the bitter enmity of the new Pope, Julius II., and an attack of a severe disease at a time when his bodily and mental vigor were needed.

History has treated the Borgia family as a group of lewd, immoral, treacherous individuals, with a capacity for poisoning in the most insidious ways. Mr. Sabatini, however, in *The Banner of the Bull,* terms such accusations filthy calumny, fostered by the other rulers in Italy, especially by the government of Venice. The author declares that, according to the archives of Ferrara, Lucrezia, who was duchess eighteen years, was a very gentle and lovable woman.

The opening motive in *The Urbinian* is the love of Lorenzo Castrocaro, condottiero of Cesare Borgia, for Lady Bianca di Fioravanti, to whom he dares not express his feelings decause of her high estate. She, however, loves him but believes her love not returned. She goes to the shop of a charlatan and buys a philter with which she hopes to gain the affections of the soldier. After she leaves, Borgia enters by the rear and inquires the nature of her errand. He then calls a council of war and

explains to his leaders that Urbino is not safe in his possession, unless the fortress of San Leo, commanded by Giovanni di Fioravanti, be captured. He gives explicit commands that, should the daughter of di Fioravanti try to get through the lines to see her father, she should be allowed to do so. Castrocaro tells the Duke of having known a path up the mountain from the time he was a boy and offers to go up and open the gates to the attacking army. He is captured at the end of his climb, and is about to be thrown over the cliff, when Bianca, who is in command, as her father has just died, saves his life, and allows the Duke's army to enter.

In *The Perugian,* Mr. Sabatini shows how the wily Cesare Borgia is actually thwarted on one occasion by a woman, a strange occurrence in the Duke's career. Borgia, having discovered and suppressed a mutiny among his allies' troops, true to the Machiavellian maxim that dead enemies are harmless, has the leader of the rebellion executed. One of the important members of the conspiracy, however, Matteo Orsini, escapes; and Borgia has sworn to have his life. Suspecting that Orsini has found refuge at Pievano with his uncle Lord Almenio and his cousin Fulvia, Borgia commissions Pantaleone degli Uberti, to go to Pievano and destroy Matteo. The latter gains admission into Almenio's palace as a refugee from the wrath of the great Duke; and, after living there long enough to satisfy himself that Matteo is also there, he unmasks and demands the surrender of the refugee.

Fulvia, who loves Matteo, craftily promises Uberti her hand and fortune if he will desist from betraying her cousin. This the weak and greedy Uberti promises. In the meanwhile Fulvia asks the Duke by letter to meet her at Castle della Pieve. The next morning she and Pantaleone set out for the same place, where they are presumably to be married. When the Duke appears she hands him a sealed cane containing a letter, as she says, unmasking the traitorous Pantaleone. The suspicious Borgia hands the cane to the traitor to open. Upon doing so the latter is pricked by a thorn attached to the sealing cord, and from Fulvia herself Borgia learns that it is infected with small-

pox matter from an afflicted servant. He orders Fulvia to produce her lover or marry the infected Pantaleone. The girl promises to do the former, and at a banquet given by the Duke, her servants bring in a coffin, supposedly containing the body of Matteo, who is said to have died of smallpox. The Duke and his guests flee, and Fulvia returns home with her servants, who empty the coffin of its stones.

The Venetian is a story of the subtlety and resourcefulness of Cesare Borgia, and his preference for shrewdness rather than general bloodshed. Prince Marcantonio Sinibaldi, ambassador from Venice to the court of Cesare Borgia, in hatching a conspiracy against the Duke, tries to corrupt Angelo Graziani, one of Borgia's condottieri. The latter refuses to be corrupted, but he is attacked and wounded by Sinibaldi and his fellow conspirators. Graziani's men, knowing of their leader's plight and learning that a conspiracy against the Duke is in the making, break into Sinibaldi's palace and capture him and his men. But as Graziani is in a fainting condition, they do not know the identity of the former's followers, who have made their escape through a window. In order to discover this, Borgia frightens Sinibaldi's wife into telling him. She does so upon the Duke's promise that neither he nor any of his men will harm her husband. Madonna Sinibaldi further informs him that at a certain point on his way home he will be recognized by his horse and cloak and will be shot by the conspirators. The Ambassador from Venice is brought before Borgia, who apologizes for the way in which the former has been treated, and gives him his horse and cloak. Upon going through the streets, Sinibaldi, mistaken for Borgia, is shot and killed by his fellow conspirators. But the wily Borgia, in order to satisfy the Venetian government, has the conspirators hanged immediately; and, most marvellous of all, the government of the Doge, which has conceived the plot, is compelled to be silent or confess its guilt.

The plots of these novelettes, beside which *The Shame of Motley* might well have been placed, are well put together; and the char-

acters, considering that all are moving in a world of romance, are well portrayed. The picture of Borgia is especially well done and true to the historian's description, except that Mr. Sabatini excuses much of his cruelty on the ground of necessity. In *The Banner of the Bull,* Borgia appears as an ironical, cruel, but meticulously just prince.

Bellarion the Fortunate: a Romance (1926) is the best of Mr. Sabatini's novels dealing with Italy. Bellarion is a foundling who is brought up by some Augustinian monks. At twenty he sets out for the University of Padua with a letter of introduction and five ducats from the prior. For a time his adventures resemble those of Francis Strelley in *A Fool Errant.* He lies down to sleep, and is robbed by a bandit disguised as a Franciscan friar. Bellarion travels with him and when the latter comes near being seized by a captain of the guard, the former runs to save his life and soon finds himself in a garden. Here he is discovered by the Princess Valeria Paleogo, who, believing him to be a messenger from her fellow conspirators, hides him and protects him against the guard who follow into the garden. Bellarion, in recompense for her kindness, offers himself as a messenger to the members of her conspiracy against Marquis Theodore Montferrat. To further help Valeria, the former assumes the name of Cane and effects an introduction into Theodore's court, and becomes one of the Marquis' spies against the conspirators to whom he belongs. These latter become suspicious and bind Bellarion hand and foot and leave him in an attic. However, Count Spigno liberates him at night, but Bellarion is soon arrested and tried for having been seen with the friar-bandit. The Marquis, to shield himself, helps him to escape from prison, but orders him not to put foot in Montferrat territory under pain of death.

Bellarion makes his way to Milan, and upon entering the territory he tries to save a poor wretch who is being hunted with hounds. The imbecile duke, who is conducting the man-hunt as a diversion, would have the young man tortured; but he is saved by Facino Cane, a condottiero, whose adopted son he pretends to be. In the campaigns that follow Bellarion is of

great service in bringing Cane several remarkable victories. At Milan he meets the Marquis Theodore and Valeria, and the former offers him command of his army. Bellarion refuses the offer for the reason that he should ultimately have to fight Cane. Valeria mistrusts the young man, believing that he has killed her friend, the Count Spigno. Bellarion finally leaves Cane's service, to avoid the advances of the latter's wife, Beatrice, and to raise a company of his own, hoping to free Valeria and her brother from their uncle's tyranny.

Having formed his army, Bellarion makes a treaty between Cane, who has been dismissed by the Duke of Milan, and the Marquis Theodore. Promises are exchanged upon all sides. Valeria, however, mistrusting Bellarion more than ever, believes these promises to be parts of a trick in favor of the Marquis. Cane is poisoned through the Duke of Venice, who in turn is killed by his nobles. Bellarion now entices the new Duke of Milan into a war against Theodore, apparently for the recovery of Vercelli, but actually to gain Montferrat for Valeria's brother. In the fighting that follows Bellarion advances to Casale, captures it, and later defeats Theodore in the open field; and Valeria, now that her brother is safe on the throne of Montferrat, realizes Bellarion's unselfish service to her, and of course the story has the usual romantic ending.

Raphael Sabatini is frankly a romantic novelist and in statements to that effect one is reminded of the preface to *Captain Ravenshaw* (1901) by Robert Neilson Stephens, addressed to William Dean Howells and the realists of the time. However, Mr. Sabatini is an historical rather than a romantic novelist, as may be seen by the fact that he has not created a single impressive character except from among those of history. In this respect it is interesting to note that he approached his work from history rather than from literature.

IN CONCLUSION

By thus studying, partly by chronology and partly by classification, the English novel of the post-Victorian period dealing with Italy and things Italian, conclusions may be reached in regard to the following: (1) The number of such novels, relative and actual, and the increase during the period under consideration; (2) the literary merits of the writers of such novels, relative and intrinsic; (3) the literary merits of the novels themselves; (4) the types or kinds of novels; and finally (5) the general aspect of the subject and its possible development in the future.

(1) From about 1890 to the present time have been published nearly three times as many works of fiction dealing with Italy as had appeared between 1588 and the close of the Victorian era. If the number of novels of this recent period be divided into groups according to the four decades, a rather unexpected result is obtained. There is an increase, but it is not continuous. From approximately 1890 to 1900 the number is nine, from 1901 to 1910 it soars to twenty-seven, from 1911 to 1920 it decreases to thirteen, and from 1921 to 1930 it again rises, this time to thirty-one. The great increase from nine novels in the first decade to twenty-seven in the second seems chiefly due to the highly romantic works which appeared in the trail of Robert Louis Stevenson, Anthony Hope Hawkins, Stanley Weyman, and others. The decrease to thirteen, approximately one-half, during the following decade would seem to be accounted for by the war, as ten appeared during the first half, 1911 to 1915, while but three appeared during the second half, 1916 to 1920. Throughout the war period and the following few years, not only were there fewer books written in England; but a very large number of writers who might have written otherwise, now turned to war topics in poetry, essays, fiction, and even drama. In fact, the late William J. Locke, in speaking of the war and fiction, is reputed to have said that any novelist who did not take note of the war in his works was a hypocrite.

(2) After considering the writers represented in this thesis, it must be admitted that but two first rate English novelists, and indeed very few second rate ones have written fiction with Italian scenes or characters or both. It may be said with fairness that George Gissing and Joseph Conrad are in the front rank of English novelists. However, neither was interested to any extent in Italy as fictional material. Gissing's one novel upon the subject, *Veranilda,* was written as a result of his interest in ancient Rome. Conrad showed no interest in Italy itself until he wrote his last and unfinished novel, *Suspense,* which promised to be among his better works. However, early in his career, he introduced inimitably into *Nostromo* a group of Italians who belonged in the picture of Costaguana. And somewhat later he wrote perhaps his shortest story, *Il Conde,* with a hazy Italian background. Among the second rate novelists represented are Maurice Hewlett, Mr. Galsworthy, and perhaps Mrs. Humphry Ward, but only the first of these has really put Italy into literature. In his five works of fiction dealing with northern Italy, four of which treat the Renaissance period, Hewlett has risen at times to heights worthy of all but the greatest of English novelists; and throughout these books he has maintained a standard which might lead readers who have not followed his subsequent writings to place him above his proper niche. Mr. Galsworthy is the most truly English of all English novelists and it is therefore highly probable that should he have attempted to deal with Italy to a greater extent than he has in *The Dark Flower,* he would have failed in understanding the Latin temperament. Mrs. Humphry Ward, for the most part a society and political novelist, in choosing Italy as the scene for *Eleanor,* did so probably because that country would naturally be the place for an invalid in Eleanor Burgoyne's condition, and a group of English people about her would be a normal thing. Among such third rate novelists as William De Morgan, William Sharp, and Mr. Young, only the latter writes to any extent and with any seeming understanding of the Italian temperament. And it is a vague sug-

gestion of the Conrad manner in two of Mr. Young's plots and in his general treatment, which causes him to rank comparatively high among writers dealing with Italy. De Morgan's one Italian episode in *Joseph Vance* is good, but too meagre to allow him to be evaluated in this respect. The greater part of the remaining writers of this group may be called fair, while the works of about a dozen are extremely poor.

(3) It is exceedingly difficult to choose and compare the outstanding works of fiction in such a group as is presented in this thesis, particularly as fidelity to Italy or Italian character must be considered a contributing factor. Were these books judged without reference to Italy, *Nostromo* would probably be selected by most critics as the outstanding work, while such lovely novelettes as *Quattrocentisteria, Madonna of the Peach Tree,* and *Buondelmonte's Saga* would by the same critics be placed second. But as pieces of artistic workmanship and descriptions or interpretations of Italy or Italian life, the novelettes of Hewlett would probably be placed first, and next to them, but in an order which no single critic could predict, would follow *Suspense* (Conrad), *Veranilda* (Gissing), *The Red Knight* (Young), *Sea Horses* (Young), *Cat's Cradle* (Baring), *A Spirit in Prison* (Hichens), *Little Mexican* and *Young Archimedes* [in *Young Archimedes*] (Huxley), and *South Wind* (Douglas). Should the other group, consisting of artistic fiction without the consideration of the Italian feature, beginning with *Nostromo* (Conrad), be continued, there would follow in some such order the best novelettes of Hewlett, *Joseph Vance* (De Morgan), *Suspense* (Conrad), *Veranilda* (Gissing), *The Dark Flower* (Galsworthy), *A Fellowe and His Wife* (Sharp and Howard), *Eleanor* (Ward), *The Red Knight* (Young), *Sea Horses* (Young), *Cat's Cradle* (Baring), *A Deputy Was King* (Stern), *Modesta* (Stern), *The Casting of Nets* (Bagot), *A Roman Mystery* (Bagot), *Little Mexican* and *Young Archimedes* [in *Young Archimedes*] (Huxley), *The Fruitful Vine* (Hichens), and *South Wind* (Douglas). In considering these lists it is interesting to note how similar they are, when one thinks of the element of importance in one and not in the other. The remaining books, like the remaining authors, are good,

bad, and indifferent. The worst, however, as a whole, are to be found among the quasi- and pseudo-historical writers.

(4) Among the types of novels written upon Italy by English authors during the post-Victorian period, the most apparent and persistent are the quasi- and pseudo-historical, which are generally most highly romantic. The kind which attracted most attention toward the end of the nineteenth century is the theatrical, propagandist, lurid novel, generally directed against the Church, but long since passé. Another kind, also passé, is found in the beautiful romantic treatment of Italy of the Renaissance period by Maurice Hewlett. Still another kind is the romantic story of contemporary Italy, found mainly in the work of Richard Bagot. The kind that is attracting most attention at the present time is the novel showing the enervating effect upon the Englishman in south Italy, which has a tendency to become exotic and even at times decadent. But upon the whole the type of fiction that is most likely to become a permanent thing, in addition to the work of Hewlett, is the unclassifiable novel written by a genius with his eyes fixed upon Italy, such as Conrad's *Suspense,* Gissing's *Veranilda,* and the remainder of the first list of works in (3).

(5) In contemplating the English works of fiction dealing with Italy, written since the Victorian age, the first thing to impress one is the tremendous increase in number over those of any previous period of forty years. The next is the fact that such works in the beginning of this period were, for the most part, of a very inferior grade, and that these have gradually given place to better works, some of them of a very high artistic quality. When with these facts in mind, one realizes that Italian literature of the present day is among the best of literatures, and that it is being translated into English and popularized at a tremendous rate; he cannot help feeling that in the near future Italy will become more and more the scene of English fiction, until it occupies a similar position with that long held by France.

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